Golden Hands

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The complete knitting, dressmaking and needlecraft guide

Golden Hands

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Volume 4

Contents

Pattern Library

Appliqué flower

Motifs like this cut from printed fabrics and appliquéd give a quick effective decoration. This gay flower has been cut from a coarse linen furnishing fabric and applied to a rich blue linen with zigzag machining. It can just as easily be done by hand using buttonhole stitch. Embroider the veining on the flowers and leaves if you want to add more interest to the design. There are many ways to apply the idea, such as using the leftover scraps from curtain-making to appliqué on to a cushion or bedspread for a clever and detailed colour scheme.

Double crossed stitches

You have already seen how you can alter the appearance of knitted stitches by working into the back of the stitch to produce a twisted effect (Knitting Know-how chapter 5).

To give an even more twisted appearance, the method is to actually cross two or more stitches. This means that the second stitch on the left-hand needle is worked before the first, so that the stitches change place, producing an attractive miniature cable or twisted rib effect.

There are countless variations of cable patterns, of which six are described in this chapter, together with their standard abbreviations.

Knitted crossed stitches with back twist. Tw2B

The twist lies to the left. Pass the right-hand needle behind the first stitch on the left-hand needle, knit into the back of the next stitch and leave on the needle. Then knit into the back of the first stitch and slip both stitches from left-hand to right-hand needle. (Used in twisted rib pattern and mock cable.)

Knitted crossed stitches with front twist. Tw2F

The twist lies to the right. Pass the right-hand needle in front of the first stitch on the left-hand needle and knit the next stitch, leaving it on the needle. Then knit the first stitch and slip both stitches off the left-hand needle on to the right-hand needle.

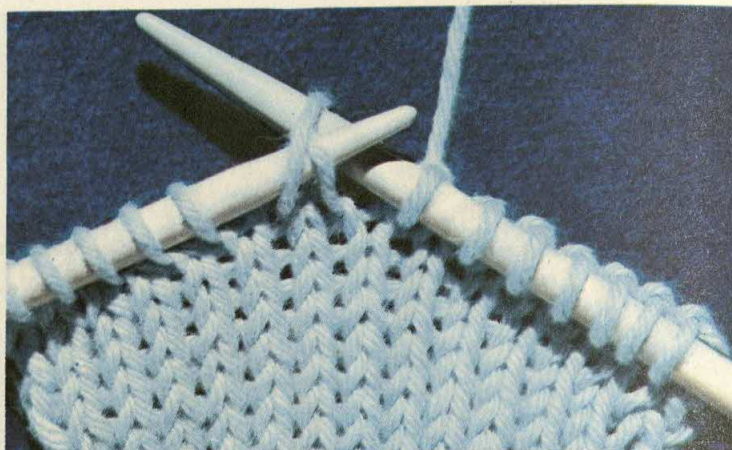**Purled crossed stitches with front twist. Tw2PF**

This is often used on a purl row when the purled side is the wrong side. It produces a crossed thread lying to the right on the knit side of the work. Pass the right-hand needle in front of the first stitch on the left-hand needle and purl the next stitch, leaving it on the needle. Then purl the first stitch and slip both stitches off the left-hand needle on to the right-hand needle.

**Purled crossed stitch with back twist. Tw2PB**

Because this is more difficult to work it is less often used. It forms a cross lying to the left on the knit side of the work. Pass the right-hand needle behind the first stitch on the left-hand needle, purl the next stitch through the back of the loop and leave it on the needle. Then purl the first stitch and slip both off on to the right-hand needle.

It is sometimes easier to use a cable needle to help with this stitch. Slip the first stitch from the left-hand needle on to the cable needle and hold at the front of the work, purl the next stitch through the back of the loop and purl the stitch from the cable needle.

A slightly different, or mock, twist can be given to the stitches if each stitch is lifted over the first one before the first one is worked. This is not usually referred to by any standard abbreviation but will be described in detail in the instructions for knitting garments in which the stitch appears.

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Knitted crossed stitch with back twist
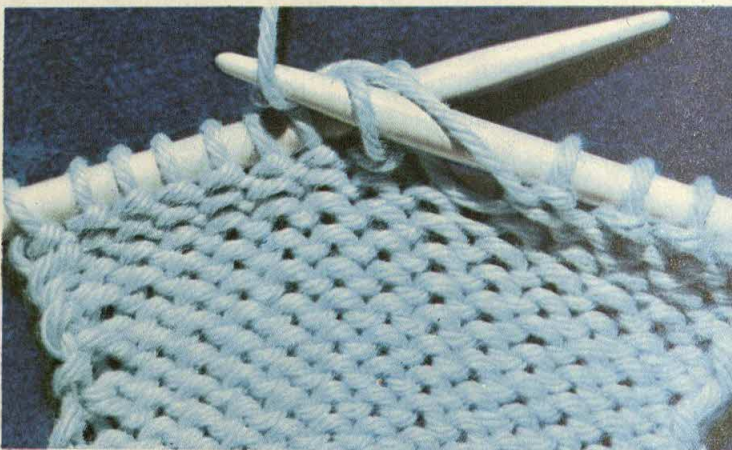
Purled cross stitch with front twist
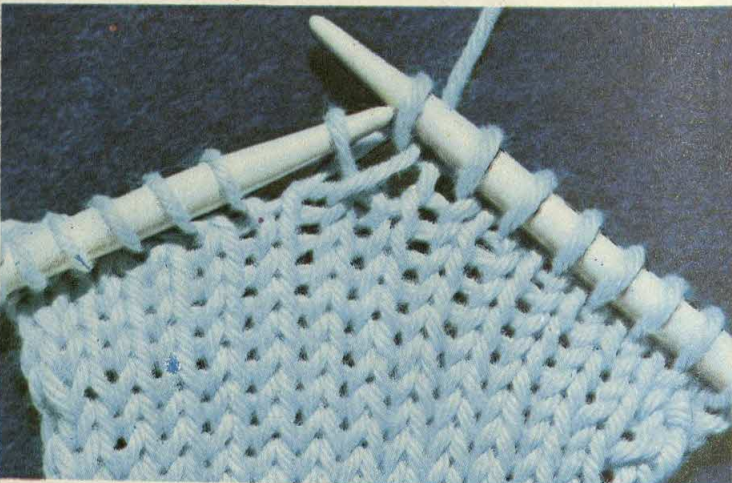
Crossing two stitches to the right

Crossing two stitches to the right. Cross 2R

Pass the right-hand needle in front of the first stitch on the left-hand needle and knit into the second stitch. Lift it over the first stitch and off the point of the needle. Knit the first stitch on the left-hand needle. (Used in crossed miniature cable.)

Crossing two stitches to the left

Slip the first stitch on the left-hand needle without knitting it. Knit the next stitch on the left-hand needle and slip it on to the right-hand needle. Using the left-hand needle point pass the slipped stitch over the newly knitted stitch, knitting into the slipped stitch at the same time.

Twisted rib pattern

Worked over a number of stitches divisible by 14, plus 2.
1st row. P2, *Tw2B, P2, K4 all tbl, P2, Tw2B, P2, rep from * to end.
2nd row. K2, *P2, K2, P4, K2, P2, K2, rep from * to end.
Rep 1st and 2nd rows once.
5th row. P2, *Tw2B, P2, into 4th and 3rd sts on left-hand needle work Tw2B leaving sts on left-hand needle,
work Tw2B into 2nd and 1st sts on left-hand needle and slip all 4 sts from left to right-hand needle,
P2, Tw2B, P2, rep from * to end.
6th row. As 2nd.
These 6 rows form the pattern and are repeated throughout.

Mock cable

Worked over a number of stitches divisible by 5, plus 3.
1st row. P3, *K2 P3, rep from * to end.
2nd row. K3, *P2, K3, rep from * to end.
Rep 1st and 2nd rows once.
5th row. P3, *Tw2B, P3, rep from * to end.
6th row. As 2nd.
These 6 rows form the pattern and are repeated throughout.

Crossed miniature cable

Worked over a number of stitches divisible by 7, plus 3.
1st row. P3, *K4, P3, rep from * to end.
2nd row. K3, *P4, K3, rep from * to end.
3rd row. P3, *(cross 2R) twice, P3, rep from * to end.
4th row. As 2nd.
These 4 rows form the pattern and are repeated throughout.

Right: twisted rib pattern ►
Below left: mock cable ▼
Below right: crossed miniature cable ►

A pretty useful pullover

A knitted overblouse like this is a garment dear to the heart of the fashion-conscious Frenchwoman because of its many uses. Wear it with a tailored blouse and pleated skirt, or team it with trousers and chunky sweater. The interesting fabric stitch of this design gives a firm texture without being too bulky, and the deep armholes make it ideal for wearing over set-in or raglan sleeved sweaters. We made it in Pingouin double knitting, which is warm but light and comes in many colours.

Sizes
To fit 34[36:38:40]in bust
Length at centre back, 26 [26½:27:27½]in
The figures in brackets [ ] refer to the 36, 38 and 40in sizes respectively

Materials shown here
Pingouin Double knitting 6[7:8:8] 50 grm balls
One pair No.8 needles
One pair No.10 needles
Set of 4 No.10 needles pointed at both ends

Back

Using No.8 needles cast on 110 [118:126:134] sts.
1st row K2, *P2, K2, rep from * to end.
2nd row P2, *K2, P2, rep

Basic Wardrobe Knitting

from * to end.
3rd row As 1st.
4th row As 2nd.
5th row Place the right-hand needle behind the next st, K the following st then K the first st and sl both sts off left-hand needle tog— called cross 2—*P2, cross 2, rep from * to end.
6th row As 1st.
7th row As 2nd.
8th row As 1st.
9th row As 2nd.
10th row As 1st.
11th row P2, *cross 2, P2, rep from * to end.
12th row As 2nd.
These 12 rows form patt and are rep throughout.
Keeping patt correct, dec one st at each end of next and every following 10th row 6 times in all, then inc one st at each end of every following 12th row 4 times.
Continue without shaping until work measures 16[16: 16½:16½]in from beg, ending with a WS row.

Shape armholes
Dec one st at each end of next and every following 4th row 17 [18:19:20] times in all.
Continue without shaping until armholes measure 10 [10½:10½:11]in from beg, ending with a WS row.

Shape neck and shoulders
Next row Cast off 5 sts, patt 14 [16:18:20] sts, cast off 34 [36:38:40] sts, patt to end.
Complete left shoulder first.
Cast off at beg of next and following alt rows 5 sts twice and 4 [6:8:10] sts once.
With WS of work facing, rejoin

yarn to rem sts and complete to match first side.

Front

Work as given for Back until Front measures same to underarm.

Shape armholes
Next row Dec one st at each end of this row.
Work 3 rows without shaping.
Rep last 4 rows once more.

Shape neck
Next row Dec one st, patt 34 [37:40:43] sts, cast off 30 [32:34:36] sts, patt to last 2 sts, dec one st.
Complete right shoulder first.
Dec one st at neck edge on next 7 rows, *at the same time* dec one st at armhole edge on every 4th row 14 [15: 16:17] times more.
Continue without shaping until armhole measures same as Back to shoulder ending at armhole edge.

Shape shoulder
Cast off at beg of next and following alt row 5 sts twice and 4 [6:8:10] sts once.
With WS of work facing rejoin yarn to rem sts and complete to match first side.

To make up

Do not press.
Join shoulder-seams.
Armbands Using No.10 needles and with RS of work facing, K up 118 [126:126: 134] sts evenly around armhole.
Work in K2, P2 rib.
Work 1 row.
Work 5 more rows, dec one st at each end of every row.
Cast off in rib.
Join side-seams.
Neckband Using set of 4 No.10 needles and with RS of work facing, K up 196 [204:208:216] sts evenly round neck.
Work in rounds of K2, P2 rib. Work 11 rounds.
Next round *K2, P2 tog, rep from * to end.
Cast off in rib.

Give yourself a medal

It is simple to make crisp and easily laundered place mats or tray cloths with these medal patterns and an edging, or more motifs can be worked to give any size and shape you want. You could start with four motifs for a plate mat and progress to working an impressive dinner cloth or a bedspread — perhaps in white backed with plain fabric in a subtle colour to show up the design.

George Cross mat

Materials shown here
11 balls of Twilley's Crysette No. 2·50(ISR) crochet hook. Each square measures about 2¼in and the completed mat, made from 48 squares, measures 22in by 17½in. The number of squares you use can be altered to make all sorts of different sizes and shapes of mat.

Work 12ch. Join with a ss into first ch to form circle.
1st round 2ch, work 23dc into circle. Join with a ss into 2nd of first 2ch.
2nd round 4ch, 1dtr into each of next 2dc, * 7ch, 1dtr into each of next 6dc, rep from * twice, 7ch, 1dtr into each of next 3dc. Join with a ss to 4th of first 4ch.
3rd round 2ch, 1dc between each of next 2dtr, *4dc into 7ch sp, 2ch, 4dc into same ch sp, 1dc between each of next 6dtr, rep from * twice, 4dc into 7ch sp, 2ch, 4dc into 7ch sp, 1dc between each of next 3dtr. Join with a ss to 2nd of first 2ch. Break yarn and fasten off.
Work 47 more squares.

Join squares

Place 2 squares together, RS facing. Join yarn into corner ch of both squares with ss. Work through both edges, working 1dc in each stitch to end of side.
Join other squares in same way. The mat has 8 squares in one row and a total of 6 rows.

Edging

Join with a ss to left-hand corner of any square on the outside.
1st round 6ch, * 1dc into each of next 7dc, 4ch, rep from * to last 6dc, 1dc into each of next 6dc. Join with ss to 2nd of first 6ch. The picot formed by the 4ch should come at the corners and centre of each square. Where squares are joined together, the corner picot comes in line with the seam.
2nd round 2ch, 1dc into centre of picot, 8ch, *2dc into next picot, 8ch, rep from * to end of round. Join with a ss to 2nd of first 2ch.
3rd round * Into each 8ch sp work 5dc, 2ch, 5dc, rep from * to end of round. Join with ss to first dc.
4th round Work 1ss into each dc to first picot of previous round, 2ch, 1dc into same picot, 8ch, *2dc into next picot, 8ch, rep from * to last picot before corner, 2dc into last picot, 8ch, 2dc into corner 8ch, 2dc into first picot of next side 8 ch.
Continue to work other sides and corners in the same way. Join with ss to 2nd of first 2ch.
5th round As 3rd.
6th round Work 1ss in each dc to first picot, 1dc in same picot, 8ch, *2dc into next picot, 8ch, rep from * to end of round. Join with ss to 2nd of first 2ch.
7th round 2ch, *11dc into next 8ch sp, 1dc between dc at end of ch sp, rep from * to end of round. Join with ss to 2nd of first 2ch. Break yarn and fasten off. Pin out mat and press under a damp cloth with a warm iron.

Victoria Cross mat

Materials shown here
8 balls of Twilley's Crysette One No. 2·50 (ISR) crochet hook.
Each square measures about 3¾in and the completed mat, made from 18 squares, measures 27in by 15¾in.
Work 12ch. Join with ss into first ch to form a circle.
1st round 2ch, work 23dc into circle. Join with ss to 2nd of first 2ch.
2nd round 5ch, (1dtr, 1ch) into each of next 3dc, 6ch, *miss 2dc, (1dtr, 1ch) into each of next 4dc, 6ch, rep from * twice. Join with ss into 4th of first 5ch.
3rd round 2ch, 1dc between first 2dtr, work 1dc, 4ch, 1dc all between next 2dtr, 2dc between next 2dtr, into 6ch sp work 4dc, 4ch, 4dc, *2dc into first sp between dtr of next group, 1dc, 4ch, 1dc all into 2nd sp, 2dc into 3rd sp, 4dc, 4ch, 4dc all into 6ch sp, rep from * twice. Join with ss to 2nd of first 2ch.
4th round 5ch, 1dtr into first dc, 4ch, miss 4ch forming picot and 2dc on each side of picot, * (1dtr, 1ch) into each of next 4dc, 5ch, miss next picot and 1dc on each side of picot, (1dtr, 1ch) into next 4dc, 3ch, miss picot and 2dc on each side of picot, rep from * twice, (1dtr, 1ch) into each of next 4dc, 5ch, miss picot and 1dc on side of picot, (1dtr, 1ch) into each of next 2dc. Join with ss into 4th of first 5ch.
5th round 2ch, 1dc between next 2dtr, *4dc into 4ch sp, 2dc between each dtr of 4dtr group, into 6ch sp work 3dc, picot of 2ch, 3dc, work 2dc between each dtr of next group, rep from * twice, 4dc into 4ch sp, 2dc between each dtr of group, into 6ch sp work 3dc, 2ch, 3dc, 2dc between each of next 2 dtr. Join with ss into 2nd of first 2ch. Break yarn and fasten off. Work 17 more squares. Join squares as for George Cross mat, making 3 rows of 6 squares.

Edging

Join yarn with ss to centre of side at right-hand corner of square.
1st round 2ch, * 1dc into each dc, rep from * to corner 2ch, 2ch. Work other sides and corners in same way. Join with ss to 2nd of first 2ch.
2nd round 5ch, (1dtr, 1ch) into each of next 2dc, 3ch, * miss 6dc, (1dtr, 1ch) into next 6 sts, 3ch, rep from * to 3dc before corner 2ch, (1dtr, 1ch) into each of next 3dc, into corner 2ch work 4dtr, 1ch, (1dtr, 1ch) into next 3dc, 3ch, ** (1dtr, 1ch) into each of next 6dc, miss 6dc, 3ch, rep from ** to next corner.
Work other sides and corners in same way. Join with ss to 4th of first 5ch.
3rd round 2ch, 1dc into next sp between 4th and 5th dtr of group. 1dc into next sp, *4dc into 4ch sp, 1dc into first sp of group, 2dc into 2nd sp, 1dc, 4ch, 1dc all into 3rd sp, 2dc into 4th sp, 1dc into 5th sp, rep from * to corner group, work 1dc into each of next 4 sp, then 1dc, 4ch, 1dc all into corner sp, 1dc into each of next 4 sp. Work other sides and corners in this way. Join with ss to 2nd of first 2ch.
4th round Ss to last st of 6dtr group, 5ch, (1dtr, 1ch) into next 5dc, 3ch, * (1dtr, 1ch) into 6dc above next ch sp, 3ch, rep from *

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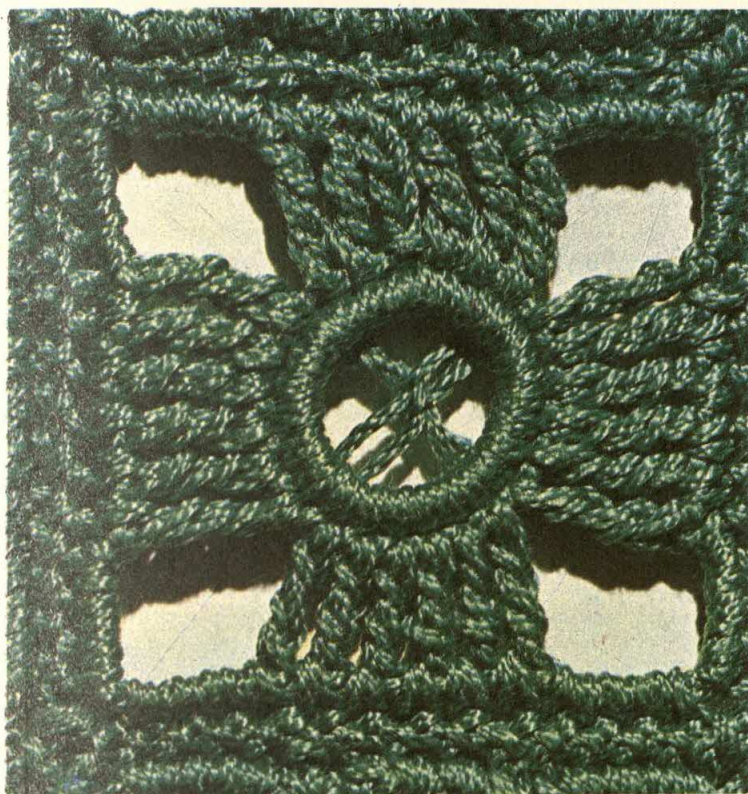
*The George Cross motif
Place mats in contrasting colours* ►
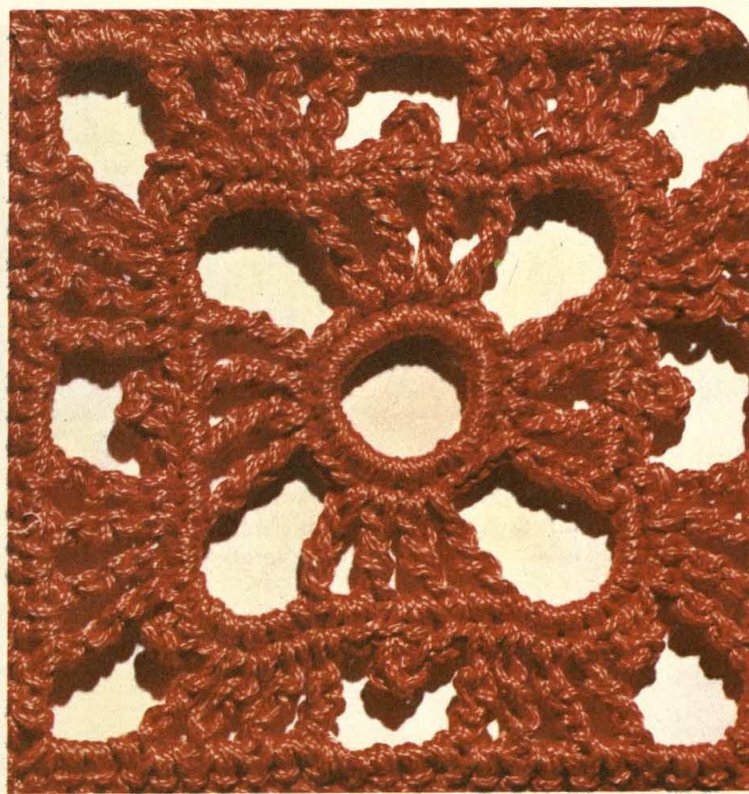
The Victoria Cross motif

to corner group, into corner 4ch work 3dtr, 4ch, 3dtr. Work other sides and corners in same way. Join with ss to 4th of first 5ch.

5th round 2ch, 2dc into 2nd sp of 6dtr group, into 3rd sp work 1 dc, 4ch, 1dc, into 4th sp work 2dc, into 5th sp 1dc, * into 4ch sp work 2dc, 4ch, 2dc, into first sp of 6dtr group work 1dc, into 2nd sp work 2dc, into 3rd sp work 1dc, 4ch, 1dc, into 4th sp work 2dc, into 5th sp work 1dc, rep from * to corner, work 1dc into each sp between 3dtr, into 4ch work 2dc, 4ch, 2dc, work 1dc into each sp of 3dtr group. Complete other sides and corners in this way. Join with ss to 2nd of first 2ch.

6th round Ss to first picot of 4ch, *1dc into picot, 6ch, rep from * to end. Join to first dc with ss.

7th round 2ch, into next 6ch sp work 3dc, 4ch, 4dc, *into next 6ch sp work 4dc, 4ch, 4dc, rep from * to end. Join with ss to 2nd of first 2ch. Break yarn, fasten off and complete as for George Cross mat.
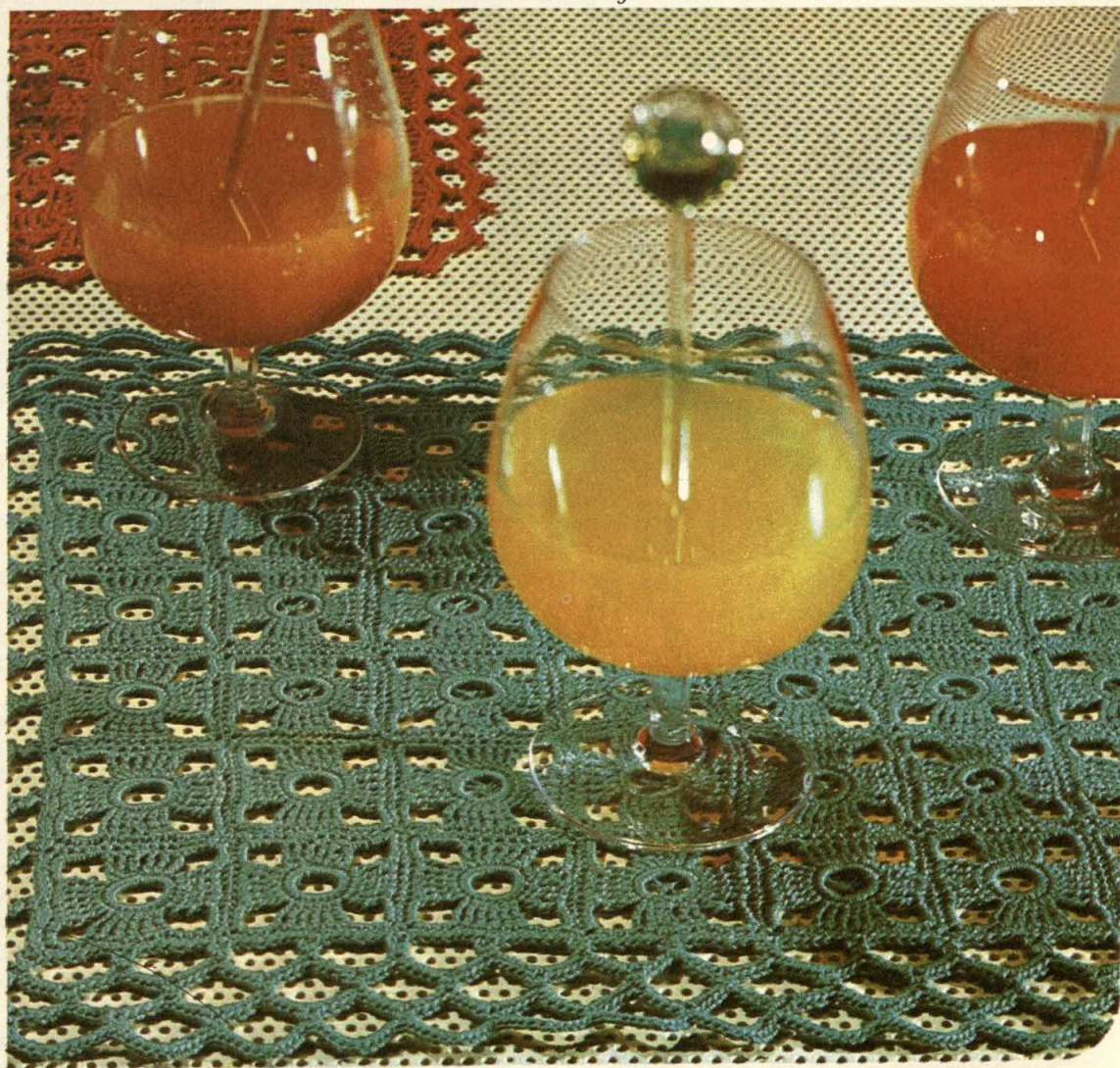
The art of appliqué
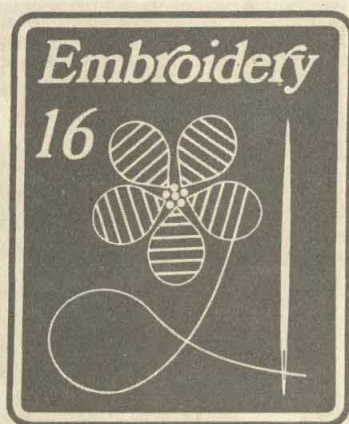
Appliqué is simply the technique of applying one fabric to another. It originated as an imaginative way of patching worn clothes but it has become a highly-developed form of decoration—its present-day popularity is probably due to the fact that it is so quick to do.

Basic hints

Choosing materials

The applied materials should be of equal or lighter weight than the background material, but the background material can be mounted on strong cotton or calico to add strength if desired. Non-fraying fabrics are the easiest to apply, as the edges don't have to be turned in. If you want to use an attractive material which might fray, iron on a woven adhesive interfacing to the wrong side of the fabric to prevent this.

Start with bold appliqué like nursery cushions or children's aprons

Applying materials

If the appliqué is going to receive hard wear, remember to match the grain of the two fabrics to prevent puckering and splitting. Fabrics such as felt do not have a grain, so these can be applied in any position.

To work in the hand or in a frame

For appliqué it is best to work with the background material pulled taut, in a slate or rectangular frame, an old picture frame or, for small items, a tambour frame on a stand. Very small pieces may be worked in the hand if you wish, but whether you use a frame or not, be sure to stretch the fabric to be applied as much as the background material. If the fabrics are at different tensions it will eventually cause puckering and spoil the look of your work.

Using a slate or rectangular frame

The slate frame is made up of four strips of wood—two strong cross bars joined by two side bars with peg holes to vary the size. The rectangular frame works on the same principle as the slate frame, but differs from it in that the side bars are threaded for screwing the fabric taut.

The slate frame is preferable to the rectangular frame for anything but very light-weight fabrics, because the screw rings on the rectangular frame can work loose and relax the tension of the fabric whilst you stitch.

There are two types of slate or rectangular frames on the market—hand frames and floor-standing frames. Hand frames come in sizes from 18in to 28in and floor frames from 24in to 30in. (Some stockists will make a slate frame to any size you want.) Whether you use a frame with a stand or not is up to you, but generally, it is easier to work with a stand.

Mounting fabric on a frame

1. Mark the centre of the webbing on the frame rollers with a tacking line.
2. On the top and bottom of the fabric, make a $\frac{1}{2}$in turning to the wrong side, and hem it if it is likely to fray.
3. Mark the centres of these turned edges with pins. Place the centre of the fabric to the centre of the webbing and pin from the centre outwards.
4. Using very strong thread overcast the 2 edges together, always working from the centre outwards.
5. Repeat on second roller.
6. Adjust the side bars until the fabric is taut.
7. Tack 1in tape to the sides of the fabric, using small stitches.
8. Thread a packing needle with strong string, and lace through the webbing and over the slats with stitches about 1in apart.
9. Leave about 18in string at each end. Pull the string taut and wind it round the ends of the frame, then tie to secure.

Framing up a fabric with backing

It is best to use a backing such as white (or unbleached) calico or holland. Make sure the backing is pre-shrunk and at least one inch bigger all round than the fabric to be embroidered.
1. Tack a line down the centre of the backing and of the fabric to be embroidered.
2. Place the fabric on the backing, matching the centre lines. Pin it into place, working out from the centre with the pins pointing inwards to avoid puckering. Do not stretch either layer.
3. Firmly tack or baste round the outside edge through both fabrics. Remove the pins.
4. Now mount the backed fabric in the frame according to the previous instructions.
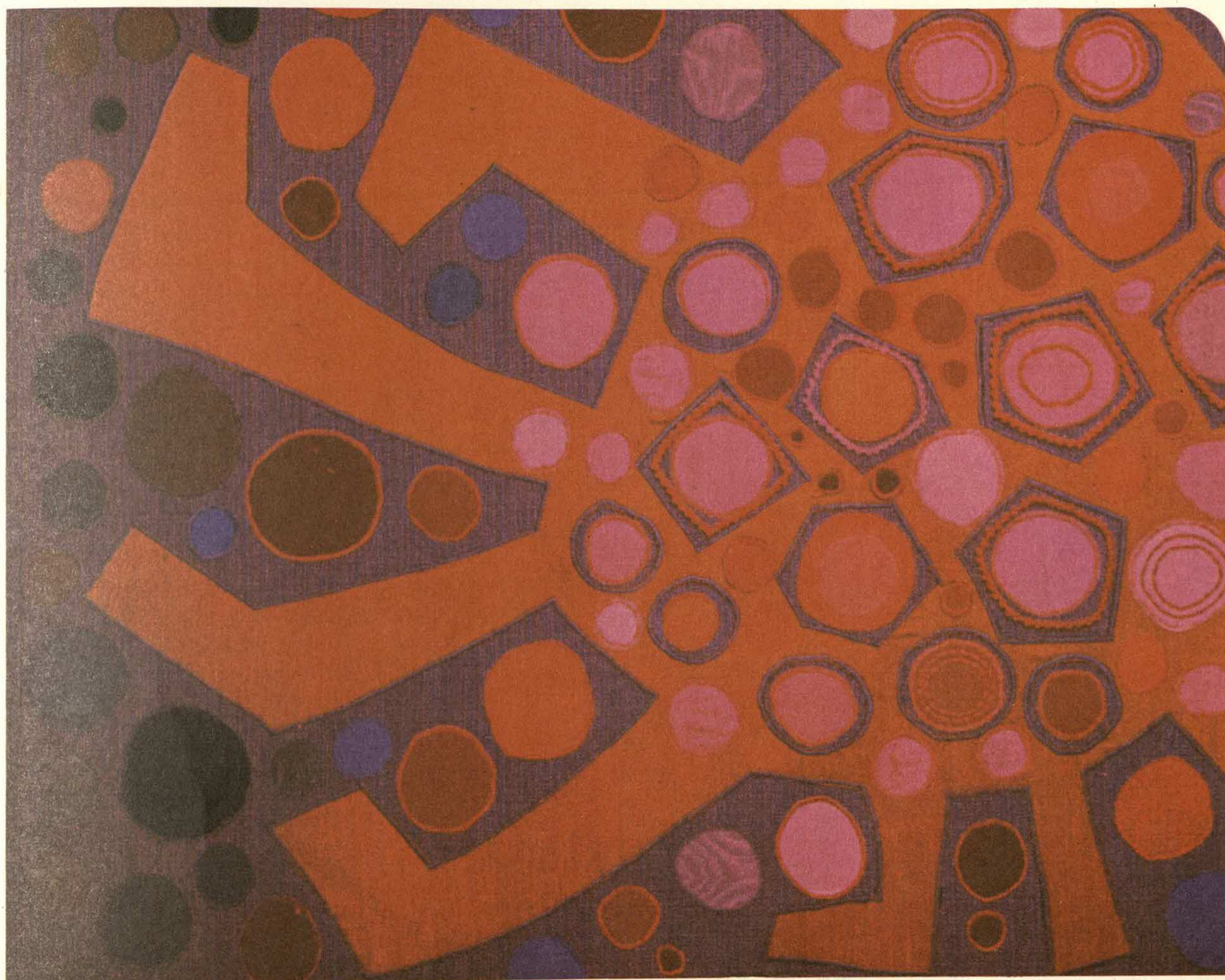
Part of a modern design, called Mexican Sun, which shows the stunning results of combining appliqué and simple embroidery stitches, using the cut and stitch method. Zigzag machining has been used to stitch the pieces to the background and couching and double knot stitch as surface decoration.

Which method do I choose?

There are several appliqué methods—it all depends on the type of materials you want to use or the effect you wish to achieve as to which one you choose. Here are the main methods.

Stick and stitch
This is the simplest form of appliqué. Simply stick cut-outs of non-fraying materials with a fabric glue on to a fabric background and secure the edges with either hand or machine stitches.

Cut and stitch
This method is best used on firm non-fraying materials which you can safely cut to shape and slip-stitch by hand, or zigzag stitch on a swing needle sewing machine over the raw edges. You can then decorate the applied areas with various kinds of stitching.

Stitch and cut
This method is used on thin fabrics which would fray if cut out before applying. Cut a larger area than you need, marking the exact shape required, then either buttonhole stitch by hand or zigzag by machine on to the main fabric. Then trim off the surplus appliqué fabric very close to the stitching, using a pair of really sharp scissors.

Blind appliqué
This is another method for materials which fray easily. Turn the edges under and tack into position (round a card template if it is a difficult shape), before applying. Press the turnings flat and slip-stitch the shape into position. A bulky fabric will be easier to apply if you cut across corners and clip into curves. This will make the shapes neater and help them lie flat.

Cut-outs
This is a reversed appliqué method. Tack two or more layers of fabric together and cut out the shapes to reveal the underneath layer or layers. Then, either buttonhole stitch the raw edges or stitch down a small turning with a slip-stitch, or secure the shape with a straight or zigzag line of machine stitching. You can back the cut-outs with different coloured fabrics or ribbons.
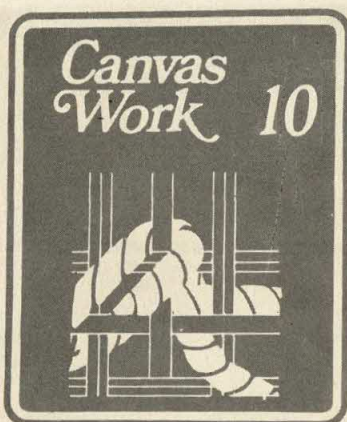
A bold and beautiful bolero

This beautiful bolero is specially designed for Golden Hands, with two colour schemes to choose from. On this page is the graph for the pattern—turn over for embroidery chart

What you will need to make the bolero:

- ☐ ¾yd double weave canvas with 10 double threads to 1in
- ☐ ¾yd corduroy or velvet 36in wide for back of bolero
- ☐ 1¼yd lining 36in wide
- ☐ 2yds folded braid
- ☐ Sewing cotton
- ☐ Anchor Tapisserie Wools
- ☐ Soft lead pencil
- ☐ Graph paper

Pattern graph for Front and Back of bolero. Each sq = 1in. Solid line = 34in bust, broken line = 36in bust. Pattern is without seam allowance.

The pattern

Simply copy the pattern for your size from the graph on this page on to squared paper. Cut out the pattern. The graph pattern is given in 34in and 36in bust sizes only, but you can, if you need to, use a commercial bolero pattern in a larger size. Simply extend background stitching over the extra canvas. For larger sizes remember to check yardage and background yarn amounts.

Transfer the outline for the bolero Fronts on to the canvas by tacking the pattern in place, then drawing round the edge and into the darts accurately with a soft pencil. Now work the design on to both sections (full design details on next page). Complete the stitching before cutting out the Fronts, as you need the rectangle of canvas to enable you to set the work up in a slate or rectangular frame. (It is essential to frame work this size, to keep it in shape.)

Stitching the design

The original design was worked in half cross stitch with the centres of some of the flowers in slanting Gobelin stitch and cross stitch. You can add more texture stitches if you wish, but be careful not to use too many or you may detract from the design itself. Alternatively, if you prefer, you can use tent stitch throughout. Work the stitching right up to the traced edges and just over the dart line, so that no canvas shows when the darts are closed.

Cutting out

When the design is completed, stretch and trim the canvas as described in Canvas Work chapter 6, leaving ⅝in turnings on shoulder and side-seams only. Trim the canvas as close to all other edges as possible without cutting into the stitching. Cut out the back of the bolero from the corduroy and then cut out lining to match both the Back and the Fronts, allowing ⅝in seam allowance on the side- and shoulder-seams.
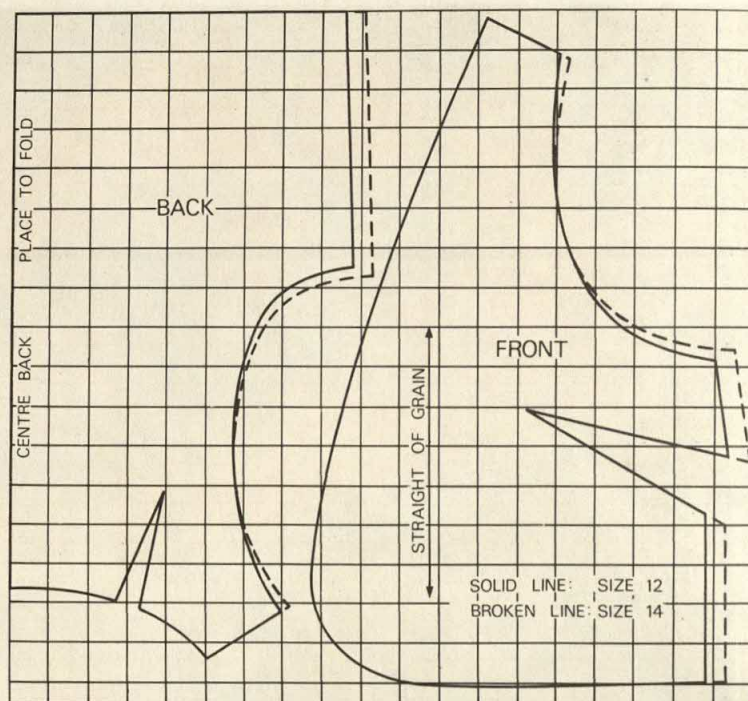
Making up

Stitch the darts on the bolero Fronts either by machine or with a firm back stitch. Slash up the centre of the dart and press it open with a slightly damp cloth and a medium hot iron. Trim away canvas to ⅝in, tapering off to point of dart. Stitch darts on back of bolero and stitch side- and shoulder-seams. Press seams open. Stitch the lining in the same way and then place bolero and lining together, wrong sides facing. Tack round edge of bolero and round armholes, matching up seams of lining to those of bolero. Work a line of machining or back stitch ¼in in from all edges and then cover with braiding as follows.

Turn under ⅝in at one end of the braid and start pinning it to the right side of the bolero from a side-seam. Stretch the braid slightly as you pin so that it lies smoothly round the curves. Neaten the end of the braid by turning in ⅝in and stitching it to join at the seam. Stitch the braid on the right side with a small, neat hem stitch and then hem braid to lining. Use thread the colour of the braid.

*Below: one front worked in the alternative colourway. Right: the bolero.*
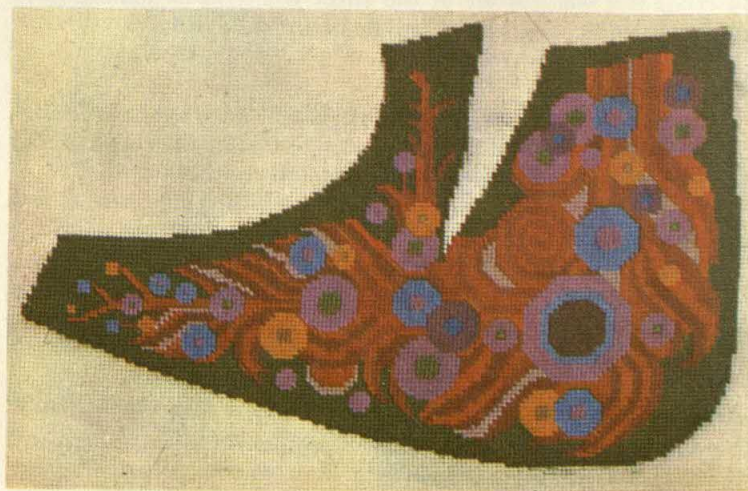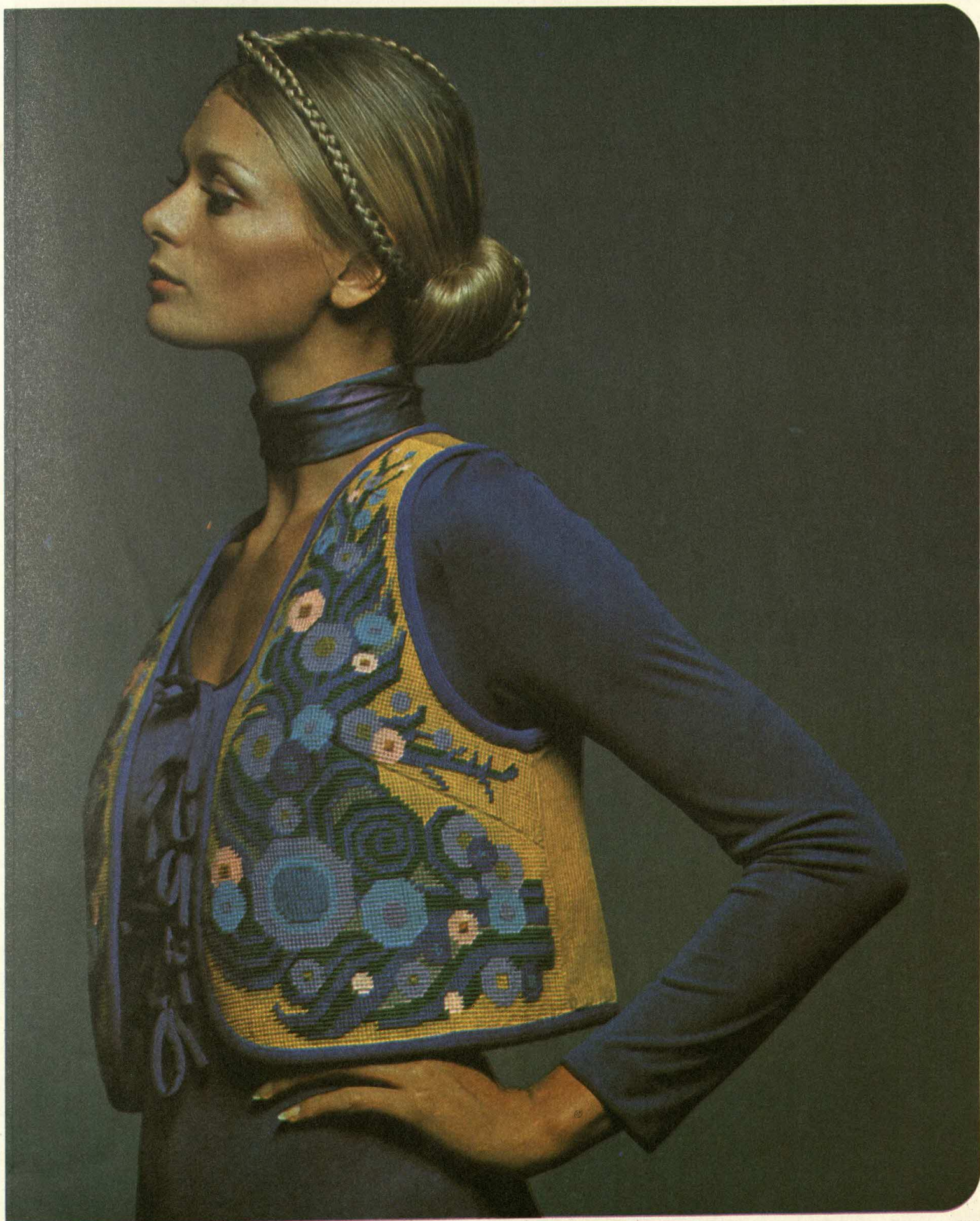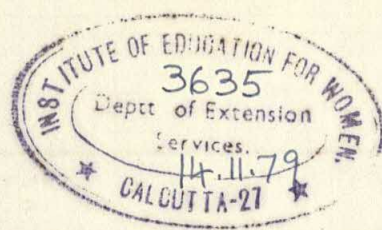
Simply work the design from this chart. Each square represents one half cross stitch.

Normally it is usual to start working a charted design from the centre, but in this case it is vitally important to commence working from the point of the dart, to ensure accurate placing of the design so that it will fit into the shaping of the bolero.

Wool quantities

The numbers in the charts below refer to Anchor Tapisserie Wool colours.

Area		Blue/Green Colourway Wool Number	Red/Olive Colourway Wool Number	Skein Quantities
Background	☐	lime 0279	olive 0422	7
Leaves	■	blue 0133	red 065	4
Leaves	◣	green 0229	orange 0334	4
Leaves	⊞	grey 0398	pink 0894	2
Flowers	◎	blue 0168	blue 0105	3
Flowers and Flower Centres	⊡	mauve 0106	pink 085	2
Flowers	⊙	pink 0893	orange 0314	2
Flowers	▼	purple 0107	magenta 089	2
Large Flower Centres	▷	slate blue 0849	dark pink 0429	1
Flower Centres	⊠	blue 0170	mauve 0122	2
Flower Centres	⊠	green 0280	pale green 0842	2
Flower Centres	⊡	dusty pink 0339	salmon pink 0337	1
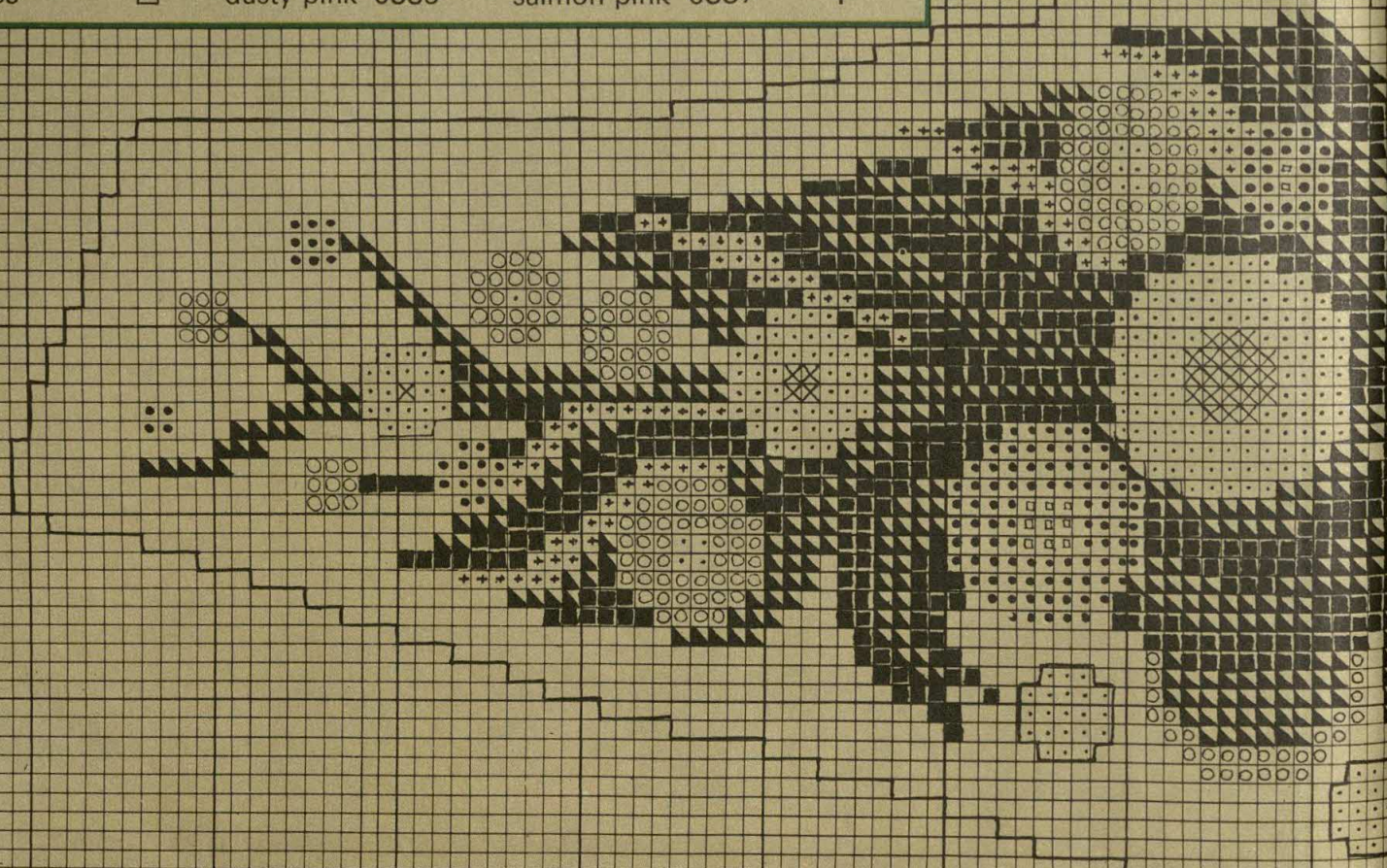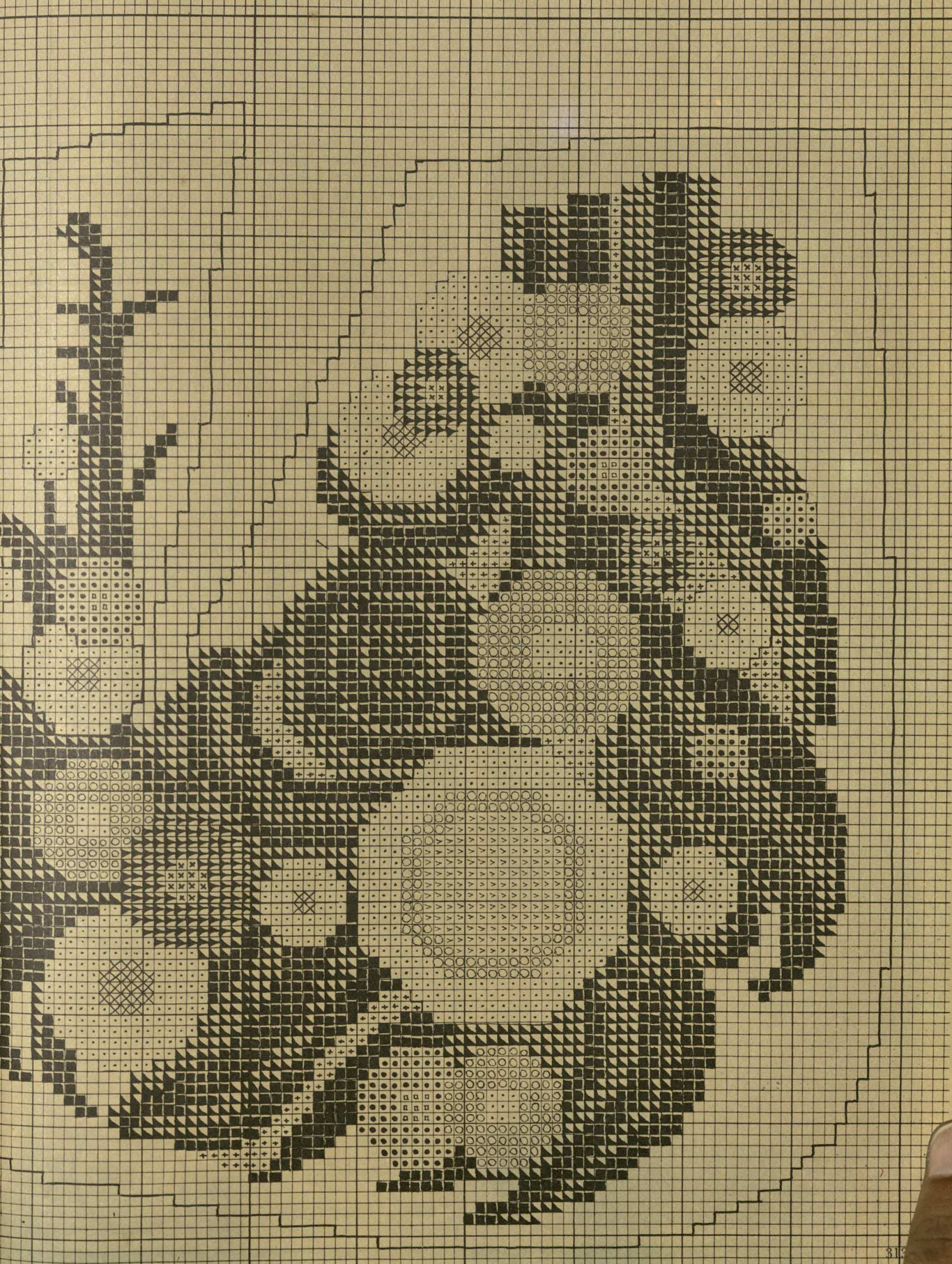
Double knots and picots

Double knots and picots are the natural follow on from the half knot, and with these, tatting starts to become more adventurous. You can work pretty borders using rings made with double knots and picots and oversew them to the edges of handkerchiefs, guest towels or collars. A quick idea is to join rings to encircle a napkin ring.

Reading a pattern

Tatting, like knitting or crochet, has its own patterns in which the following abbreviations are used:

ds=double stitch
p=picot
r=ring
ch=chain
sp=space

It is often necessary to repeat the same series of stitches or knots. When this happens, the beginning and end of the piece to be repeated is marked with an asterisk(*).

ds. In tatting patterns, half stitches are sometimes called half knots and double stitches double knots. Thus ds in a pattern refers to either a double stitch or a double knot.
p. Picots are loops between knots.
r. A ring is formed by drawing up the basic loop of thread after a given number of knots have been worked.
ch. A chain is a length of tatting knots (not pulled up into a ring). It is often a way of going from one ring to another.
sp. A space is the thread upon which no knots are worked.
A picot joined to another ring

and the second half of a double knot are the equivalent of a double knot. Patterns will omit instructions to make the second half knot, but will include this type of double knot in the instructions for the following doubles.

Remember, the thread must always run freely through the knots which are formed. If the knots do not run freely they have been wrongly made, and as you cannot easily unpick the work, you will have to break the thread and rejoin it. Obviously it spoils the whole effect if you have to cut and begin again.

Upon completion of a piece of tatting, the ends should be threaded into the lace. Upon completion of a motif, the ends can be tied and cut, but a much neater finish is to thread the ends into the lace and then cut them off.

The stitches

The double knot (ds)

The double knot or basic tatting knot is completed by the second half knot.

1. The second half knot is worked in the opposite direction from the first, covered in
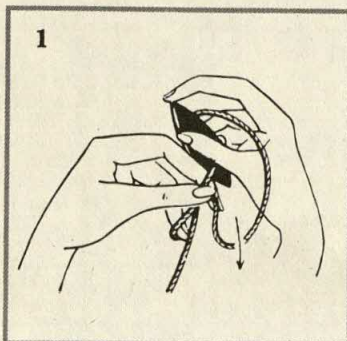

Tatting chapter 1. Wind the thread round the fingers of the left hand again, pass the shuttle (held in the right hand) from the top downwards through the loop from left to right.

2. The right hand, as has already been explained, holds the thread and keeps still while the left hand closes up the second half knot.
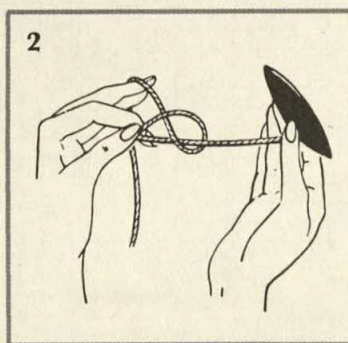
3. This second half knot completes the double knot, and the double knot is then repeated.
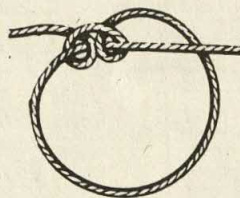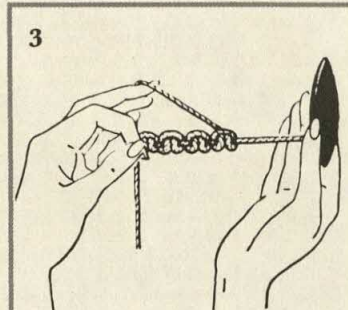
Double knot left loose
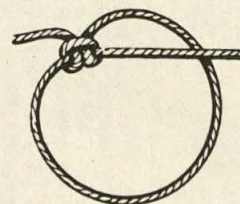
Double knot drawn up tight

Making rings (r)

Although tatting is easy once you have learned the basic knots, you must follow the work carefully and keep careful count of the number of knots as you go along. When a given number of knots has been worked and you want to form a ring, release the basic loop of thread from the fingers of the left hand and gently pull the shuttle thread. This closes up the ring.

Making picots (p)

4. Picots are loops made by leaving free part of the thread between one knot and another.
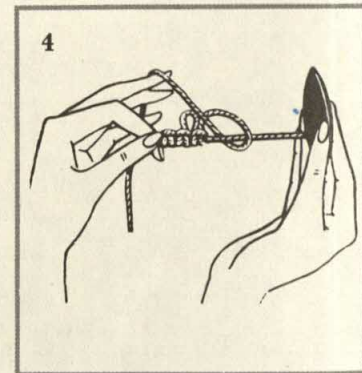
5. To make a picot, make one double knot, leave a space usually about ¼in, complete the next knot.
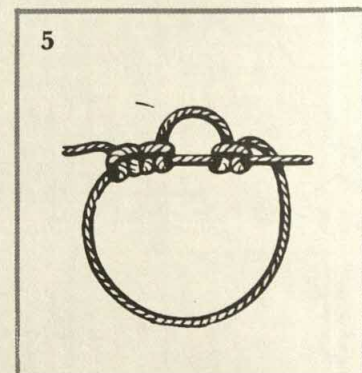
6. Then push the two knots together to make the loop before you start to begin the next knot.
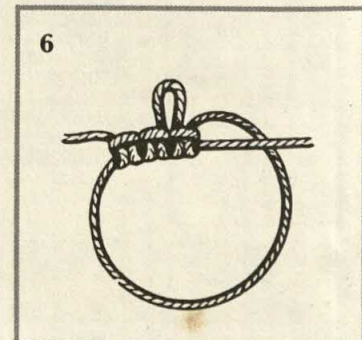
Joining rings by means of picots

7. Rings or pieces of tatting are joined together at a point where there is a picot. To do this, insert a small crochet hook through the picot of the previously made ring, draw
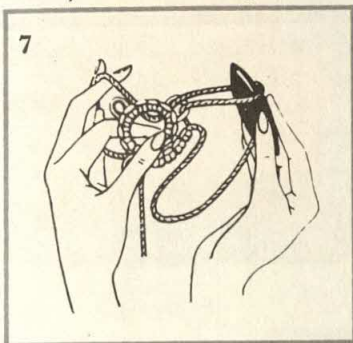
through a loop of thread and catch it with the left fingers. Thread the shuttle through this loop and draw up the thread before beginning the next knot.

8. This joining knot is used

in place of the first half of the double knot and the second half is then completed in the usual way.

To make a simple ring trimming

This ring trimming is based on the step-by-step instructions in this chapter, and when completed the trimming will resemble that shown in above.

Make 4 double knots, 1 picot, 4 doubles, 1 picot, 4 doubles 1 picot, 4 doubles. Allow the thread to feed in freely by stretching your fingers out and opening up the loop as required.

Slip the loop off the fingers and draw up gently to close the ring.
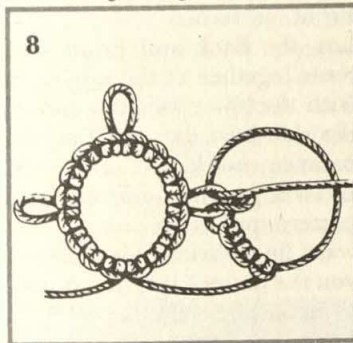
Leave a space about 1in long. To do this, wind the thread around your left hand and adjust the length of the space,

as you make the next half knot. Anchor the thread in position with your left thumb.

Complete 4 double knots, join to last picot of previous ring, then work second half of a double knot, work 3 doubles, 1 picot, 4 doubles, 1 picot, 4 doubles. Close ring.

Make the trimming as long as you need it for your purpose and sew it on to the edge to be trimmed by the space threads between the rings.

Ring-and-Josephine trimming

This is a simple trimming which you can use as edgings for clothes, for lampshades or for special household linen such as mats, napkins and tray cloths. Here it is used to de-

corate a napkin ring.

Row of 5ds, 1p, 2ds, 1p, 2ds, 1p, 2ds, 1p, 2ds, 1p, 5ds, close. *Reverse work by turning it upside down. Leave a short space of thread (about $\frac{1}{4}$in) and work a Josephine knot (see Tatting chapter 1) consisting of the first half of a double knot worked 10 times. Reverse work again.

Leave another thread space equal to the first and work a ring of 5ds, join to last picot of previous r, then work 2ds, 1p, 2ds, 1p, 2ds, 1p, 2ds, 1p, 5ds, close*.

Repeat from * to * as many times as required to make the length of edging you want. Remember to reverse the work after each ring and after each Josephine knot, so that all the rings lie in one direction and all the Josephine knots lie in the opposite direction.

Pretty ring-and-Josephine knot trimming on a napkin ring ▶

The basic blouse

This chapter introduces a new method for fitting—the toile, a mock-up version of the final garment. This method is used by couturiers and professional dressmakers to ensure a perfect fit in dressmaking and is well worth the extra effort involved.
Here the instructions are for the green basic blouse with pointed cuffs and for the floral, roll-sleeve version. The other variations shown here are in later chapters.

Choosing the fabric

The choice of fabrics for making blouses is exciting, because there is such a variety of light-weight materials available—plain, patterned or textured. Here is a list of the most suitable fabrics for the basic short-sleeved blouse and variation shown here. The fabric needs to be crisp enough to hold the tailored shape of this blouse, but many other fabrics, which are not suitable for the basic style, will be included later for the other versions you see here. The first list has been especially selected for the beginner:
Firmly woven cottons: poplin, men's shirting, Swiss cotton, lawn, strawcloth, piqué.
Linens: embroidered or other fine blouse-weight linen.
You can add the following to your list if you have a little practical experience in handling finer fabrics:
Silks, pure and artificial: shantung, Honan and fine Thai silk.
Man-made fibres: woven Crimplene and Courtelle or similar acrylic and polyester fibres; triacetate and rayon fabrics.

The yardage

The yardage needed for the basic green blouse with pointed cuffs is on the Layout Sheet in the Pattern Pack. For the floral, roll-sleeved variation the yardages are the same except for the following sizes, which all need $\frac{1}{4}$ yard extra: sizes $32\frac{1}{2}$ and 34, 54in wide fabric, without one way; sizes 36 and 38, 36in wide fabric without one way, 54in wide fabric with and without one way; sizes 40 and 42, 36in wide fabric without one way, 54in wide fabric with and without one way.

When you are buying your fabric, remember that you will also need four buttons and matching thread.

Fitting with a toile

The basic pattern is cut to standard measurements. But even if you are lucky enough to have perfect proportions, certain pattern adjustments may be necessary.
The correct way of finding this out before cutting the fabric is to make a toile (pronounced twahl). This is a mock-up version of a garment, in this case a fitted bodice, which acts as a blueprint of your own measurements which can then be transferred to the paper pattern.
A toile saves endless fitting problems later on and you can use this same toile when making up commercial paper patterns, to check where they need altering.

Making a bodice toile

You will need $1\frac{1}{4}$yd 36in wide calico or sheeting which you can buy from dress fabric shops or large department stores. You will also need paper for patterns, a tailor's square or 45° set square, two pencils (one coloured).

▼ **The basic blouse pattern**
This is used to make . . .
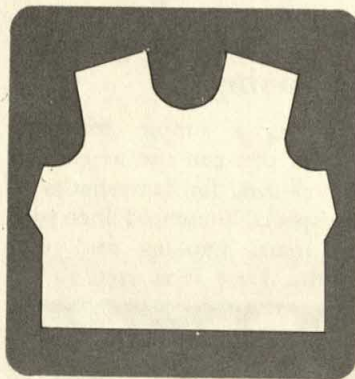
▼ **. . . The toile pattern**
This is a waist-length version of the basic pattern from which you cut . . .
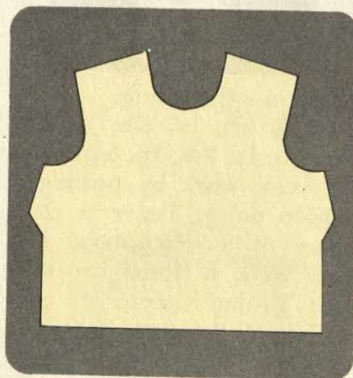
▼ **. . . the bodice toile**
This is a mock garment, a fitted bodice in this case.
The alterations on the toile are used to make . . .
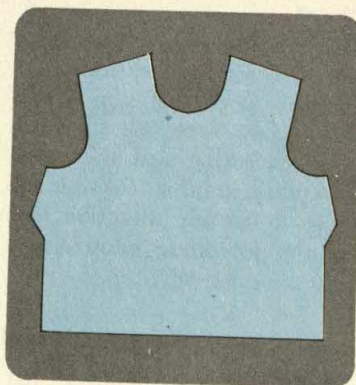
▼ **. . . the new pattern**
This is your personalised adjusted and corrected pattern from which the blouse is cut.

Making the toile pattern

Measure your length from the neck to the waist line, back and front (see Dressmaking chapter 2), and mark off these measurements on the Back and Front patterns.
Lay the Back and Front patterns together at the side-seam with the lower stitching line of the side bust dart meeting the balance mark on the Back. Draw a pencil line across both pattern pieces to connect the waist line marks. This will give you the pattern length required to make the toile.
Lay these pattern pieces on a large sheet of paper. Draw round the edges and into the darts. Mark the waist line and balance marks. Then copy the pencilled waist onto the toile pattern.
Cut out and trim the toile pattern at the waist.

Cutting the bodice toile

Fold the calico or sheeting lengthwise. Place the Back section of the toile pattern to the fold line and the Front section to the selvedges.
Allow at least 1in seam allowance at all seam edges, except at the Centre Front where it wraps over, and at least 2in at the waist.
Transfer all the pattern markings on to the fabric, then cut out and remove the pattern.

Open up the cut fabric pieces and draw in the grain lines of the fabric with coloured pencil.

Marking the grain lines on the toile

To find the lengthwise grain, measure about 3½ inches in from the Centre Back and the Centre Front lines and draw a line parallel to each of these.
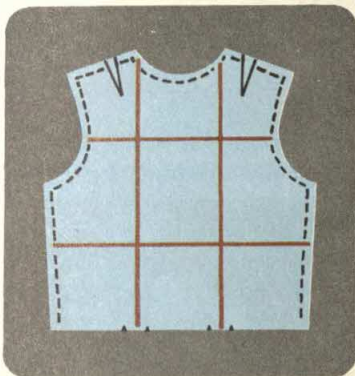
To find the crosswise grain on each piece, lay a tailor's square or 45° set square to the Centre Back and Centre Front and draw lines across the fabric half-way between the waist line and the side bust dart and half-way between shoulder and underarm-seam.
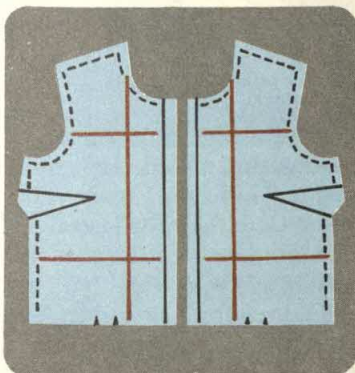
Fitting the toile

Pin and tack the shoulder and side-seams and darts. Do not tack the pleats in the waist line, they will be pinned into darts when you fit the toile.
Try on the bodice over a slip. Pin the fronts together down the Centre Front line.
Always start fitting from the shoulders downwards, working towards the waist.

Other styles from the basic pattern: 1. Mandarin collar 2. Shirt with top stitching and tails. 3. Sleeveless blouse 4. Shirt conversion. Not shown: tie-neck blouse.

Two moods of the basic blouse, instructions are given here for both.

Fitting the Toile...

NECK AND ARMHOLES

1. Problem The toile is tight and pulls or is raised round the neck or armholes.
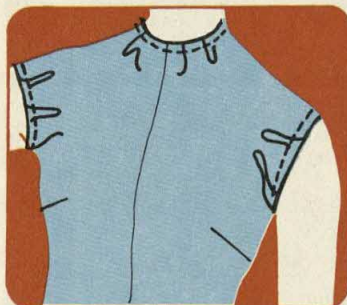
Correction If it's the neckline that is tight, snip into the seam allowance. Pencil a new neckline on the toile around the base of the neck and snip to this line until the garment sits without straining.
The correction is exactly the same for the armholes.

2. Problem Thin arms. The armhole is too large.

Correction Raise the underarm curve into seam allowance.

3. Problem Thin neck. The neckline is too large.

Correction Use the seam allowance on the toile to mark the correct position for the neckline. If the neckline is still not the right size, you will have to tack strips of fabric round the neck on which to mark the new line

SHOULDERS

4. Problem Straight shoulders.
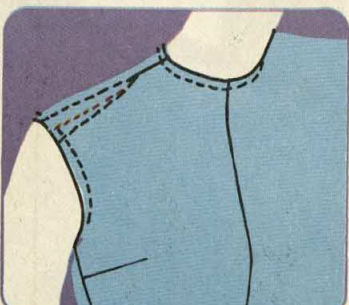The fabric strains at the outer end of the shoulder-seam.
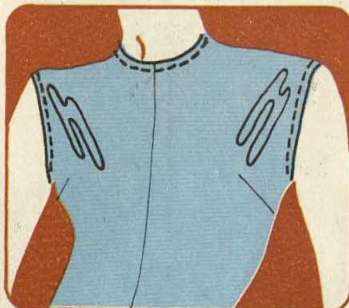
Correction Undo the shoulder-seam and let it out.

5. Problem Sloping shoulders.
The seam rises above the shoulder at the outer edge and there are often drag lines from the inner shoulders towards the underarm.
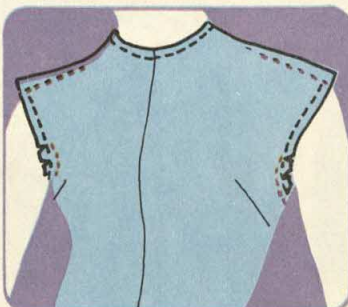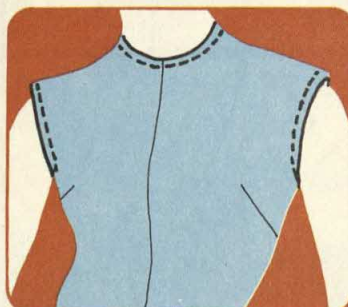
Correction Take the surplus material into the shoulder-seam. Snip the seam allowance around the underarm curve, lifting the material on the Front until you have a smooth fit. Do the same for the Back and watch the crosswise grain.

6. Problem Shoulders too wide or too narrow.
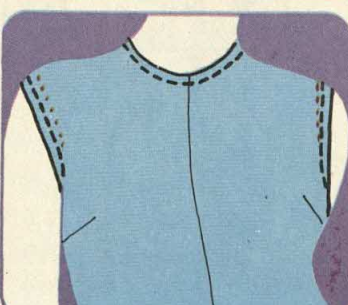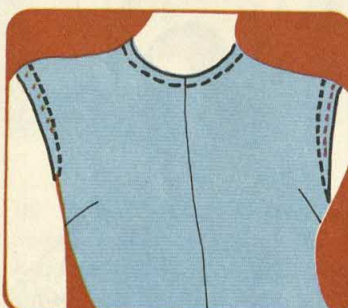
Correction To find the position for the armhole-seam, follow the crease of your underarm round the front on to the top of outer shoulder points. Continue working this line towards the back. When half-way down the back move your arm forwards very slightly and continue to work towards the crease of the underarm. This is to allow ease for movement.

BACK

7. Problem Rounded back. This often accompanies round shoulders.
The horizontal grain lines tilt down towards the side-seams.

Correction Undo the side-seams. Lift the Back side-seams until the grain is straight, and pin. Use the balance marks as a guide to see that you get the same lift on each side. Unpick the shoulder-seam, then lift the fullness around the armhole into the shoulder-seam by deepening the dart. If the problem is very pronounced, undo the shoulder darts and take the depth of the darts and the surplus fabric into the neck line by making two darts to each side of the Centre Back.
Repin the shoulder-seams and mark a new armhole line to match up with the line on the Front, because the original line will have moved in on the shoulder. Re-mark the under-

Colour Key to fitting the bodice toile	**Problem: colour** ▬
	Correction: colour ▬
Original seam line − − −	**Grain lines** ▬
New seam line − − −	**Important** ✱

arm line, which has also been displaced, but allow plenty of width across the back.

8. Problem Straight, very erect back.
The horizontal grain lines drop at the back towards the centre.

Correction If the drop is between the neck and under-arm, pin a fold right across the Back, starting at the Centre, until the grain runs straight. Any fullness below that point can be let down into the waist-seam, but only as far as the straight of the grain will allow. If this isn't enough you will have to pin another fold line, tapering off towards the side-seams, below the armhole.

BUST AND WAIST LINE

✱ The bodice front should hang straight from the shoulders now and is ready to be fitted into the waist.
Pin off the ease and fullness

into the side-seams, beginning at the underarm edge. It must be a comfortable but not a loose fit over the bust.
The fullness below the bust should fall straight towards the waist line.
Pin the side-seam off into the waist without causing the full-ness under the bust to be pulled sideways.
Then, starting at the waist, using the pleat marks as your guide, pin this fullness into darts which should finish on the point of the bust.
Lengthen the pleat marks in the Back also into darts.

9. Problem Full bust.
Usually shown by drag lines from the bust towards the side-seams at the waist line.
Correction Pin a tape in a straight line across the front of the toile, starting and ending at the seam line on the lower grain line. Allow the grain line, but not the tape, to rise
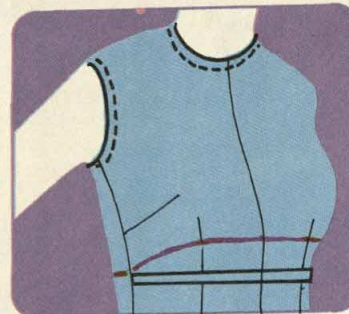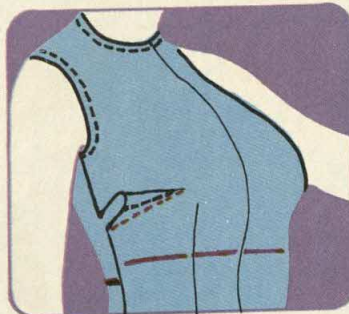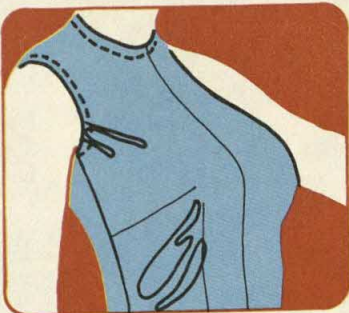
when the bust has taken it up. Mark the toile along the edge of the tape, using a different

coloured pencil so that you cannot confuse this line with the grain line.
Remove the tape.

Undo the side-seams and lift the fabric into the side bust dart on the lower stitching line only.
Check the crosswise grain line on the lower half of the toile and don't pin any more into the side dart than will allow the grain line to run straight.
The side-seams will now be shorter, so pin a new line for the waist.

10. Problem Side bust darts in wrong position. The dart should run towards the point of the bust.
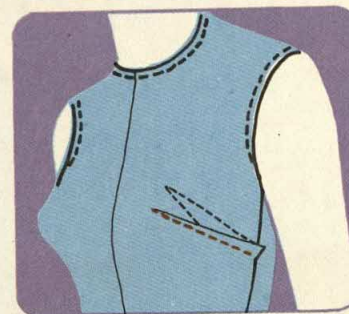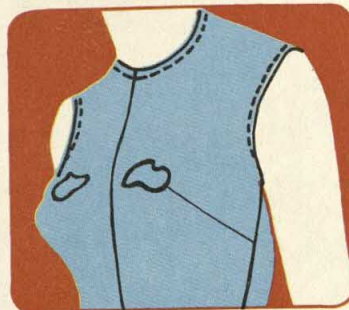
Correction If it is higher or lower, drop it or raise it.

11. Problem Shallow bust.
The point of the side bust dart creates fullness over the bust and does not run out smoothly. You will notice that the lower grain line curves downwards towards the Centre Front.

Correction Undo the side-seams and let out the side bust dart on the lower stitching line, allowing the fabric to drop into the waist until the grain line runs straight.
Repin the side-seams, taking in the surplus width from the front.
Your armhole may need re-shaping around the front.

12. Problem Underarm bulge.
Pulling under the armhole.
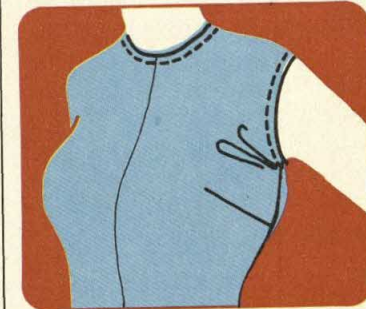
Correction Slant the side bust darts by making them a little lower at the side-seams. Let out the side-seams between the underarm dart and the armhole line.

✱ **Finishing the toile**
The grain lines should now be perfectly vertical and hori-zontal and the bodice should fit well.
Finally lay a narrow seam tape round your waist and pin it to the toile. Mark in your correct waist line if it has altered.

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Fashion Flair

Add to dressmaking with knitting

Dressmakers: team up with a friend who knits or pick up your own knitting needles and add knitted tops, sleeves or collars to your dressmaking or to revamp last year's favourite dress. Alternatively, knit up a firm length of cloth on a knitting machine, place on your pattern pieces, cut out and proceed as for regular dressmaking. When stitching, tack narrow $\frac{1}{4}$in tape to seams on garment front when joining sections together.

Golden Hints on joining knitting to cloth: to put a roll collar and sleeves into a pinafore dress, start by choosing a knitting pattern with sleeves and collar of a similar size to the openings in the dress. If you choose knitting and cloth roughly the same weight, sew them together with an ordinary seam, otherwise always stitch the knitting flat. If you find a knitted roll collar, armhole edge or cuff begins to stretch or pucker, run a thin elastic through the edge where it is joined to the woven fabric.

To avoid stretching when attaching a knitted top to a heavy fabric, make a chemise-type undergarment in lining fabric and join where the knitting meets the fabric.

1. *Make a skirt and a rib-knit top and trim both with shiny vinyl or leather*
2. *Cut off the top of an old dress which has a dated neckline, knit a short bodice and join the two*
3. *Knit a long-length jersey and add a skirt of light-weight printed wool*
4. *This time, take sewing to knitting: add a sewn light-weight wool tab fastening to a knitted or crocheted shirt. Wear with a crisp pleated skirt.*
5. *Add a ribbed collar and sleeves to a tweedy pinafore dress. Ribbing's elasticity makes for neat sewing.*

Golden hearts

This simple design relies on contrasting colours for its charm. The dark blue background is worked in tent stitch and the gold and yellow motif in cross stitch. You'll find the colours used here in Anchor Tapisserie Wool, shades 0308, 0309 and 0850, or in Anchor Stranded Cotton, shades 0308, 0309 and 1070. You could use the design on a chair seat, a bag, or it would look just as charming on small scatter cushions.

Say goodnight to Sasha

In this chapter our younger readers have a chance to add to the doll's wardrobe for Sasha. This time the instructions are for a nightdress and housecoat. Made in a simple lace stitch, the pattern includes decreasing, increasing and working the eyelet holes for ribbon slotting and the button-holes.

Basic yarn tension
8 sts and 10 rows to 1in over st st worked on No.11 needles

Tension for this design
7½ sts and 10 rows to 1in over pattern worked on No.10 needles.

Materials shown here:
Patons Princess lambswool/angora—3 ½oz balls
One pair No.10 needles
Two buttons
1yd narrow ribbon
Narrow lace for trimming, if required

Nightdress

Begin at lower edge by casting on 103 sts.
K 4 rows.
Continue in lace pattern.
1st row K.
2nd row P.
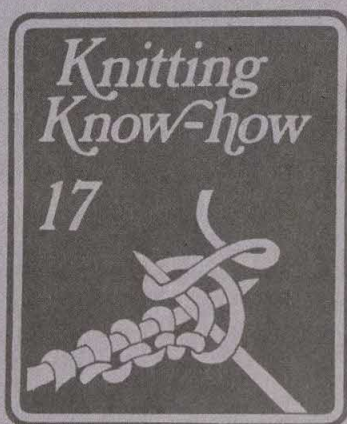**3rd row** P1, *P2 tog, yrn, P1, yrn, P2 tog, P1, rep from * to end.
4th row P.
These 4 rows form the pattern.
Rep 1st–4th rows 10 times more.
K 1 row. P 1 row.
Next row K1, *K2 tog, K1,
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rep from * to end. 69 sts.
K 1 row.

Ribbon-slotting row K1, *yfwd, K2 tog, rep from * to end.
K 1 row.

Divide for armholes
1st row K15, cast off 6 sts, K27 sts, cast off 6 sts, K15.
Complete Left Back first on last group of sts.
K 18 rows.

Shape neck
1st row Cast off 7 sts, K8.
K 4 rows.

Shape shoulder
Next row Cast off 4 sts, K to end.
K 1 row. Cast off rem 4 sts.
With WS of work facing, rejoin yarn to centre group of sts for Front.
K 17 rows.

Shape neck and shoulders
1st row K8, cast off 11 sts, K8.
** K 6 rows on 8 sts.
8th row Cast off 4 sts, K to end. K 1 row.
Cast off rem 4 sts. **
With WS facing, rejoin yarn to rem 8 sts, work to end of row.
Complete as for other shoulder working from ** to **.
With WS of work facing, rejoin yarn to rem group of sts and K to end of row.
K 18 rows.

Next row Cast off 7 sts, K to end.
K 4 rows on 8 sts.

Shape shoulders
Next row Cast off 4 sts, K to end.
K 1 row. Cast off rem 4 sts.

Housecoat

Using No.10 needles cast on 121 sts.
K 4 rows.
Continue in patt.
1st row K.
2nd row K3, P to last 3 sts, K3.
3rd row K3, P1, *P2 tog, yrn, P1, yrn, P2 tog, P1, rep from * to last 3 sts, K3.
4th row As 2nd.
Rep last 4 rows 10 times more, then 1st and 2nd rows once.
Next row K4, *K2 tog, K1, rep from * to last 3 sts, K3. 83 sts.
K 1 row.

Ribbon slotting and buttonhole row K1, yfwd, K2 tog, K1, *yfwd, K2 tog, rep from * to last 3 sts, K3.
K 1 row.

Divide for armholes
1st row K18, cast off 8 sts, K31 sts, cast off 8 sts, K18.
Complete Left Front on last group of sts.
K 1 row.
Next row K to last 5 sts, K2 tog, K3.
Rep last 2 rows until 8 sts rem.
K 3 rows.

Shape shoulder
Next row Cast off 4 sts, K to end.
K 1 row. Cast off rem 4 sts.
With WS of work facing, rejoin yarn to centre group of sts, K to end of row.
K 20 rows.

Shape neck and shoulders
1st row K8, cast off 15 sts, K8.
** K 2 rows on 8 sts.

Shape shoulder
Next row Cast off 4 sts, K4.
K 1 row. Cast off rem 4 sts. **
With WS of work facing, rejoin

---

yarn to rem sts, K to end of row. Work as for other shoulder from ** to **.
With WS of work facing, rejoin yarn to rem sts and K to end of row.
Next row K3, sl 1, K1, psso. K to end.
K 1 row.
Rep last 2 rows until 8 sts rem.
K 3 rows.

Shape shoulder
1st row Cast off 4 sts, K4.
K 1 row. Cast off rem 4 sts.

Sleeves

Using No.10 needles cast on 31 sts.
K 4 rows.
Work in 4 row patt as given for Nightdress.
Work 32 rows.

Shape top
Keeping patt correct throughout, cast off 4 sts at beg of next 2 rows.
Dec one st at each end of next and every RS row until 9 sts rem.
Cast off rem sts.

To make up

Darn all ends into edges of work.
Press each piece very lightly under a damp cloth with a warm iron.

Nightdress
Join shoulder seams.
Seam skirt to ½in below ribbon slotting. Thread ribbon through waist slotting and sew on WS to secure ends.
Edge neck and armholes with frill of lace.
Make a buttonloop at top corner of Back opening. Sew on button to correspond with buttonhole.

Housecoat
Join shoulder and sleeve seams. Sew in sleeves. Thread ribbon through waist slotting and sew ends on WS. Sew frill of lace around edges. Sew button on Front edge to correspond with buttonhole.

It's sweet dreams time for Sasha ▶

Snow-suits with a touch of Fair Isle

Keep out the cold with these cosy snow-suits for boys or girls. The zipped jacket has Fair Isle edges to match the hat and mitts in the next Basic Wardrobe chapter.

Sizes

To fit 24 [26:28:30] in chest
Jacket length to shoulder, 14½ [16:18:19½] in
Sleeve-seam, 10 [11:12½:13½] in
Trousers to fit 25 [27:29:31] in hips
Front-seam, 9 [9:9½:9½] in
Leg-seam, 13½ [16½:19½:22½] in
The figures in brackets [ ] refer to the 26, 28 and 30in sizes respectively.

Basic yarn tension
5½ sts and 7½ rows to 1in over st st worked on No.8 needles.

Materials shown here:
Patons Double Knitting wool
Jacket 8 [9:10:11] oz main shade A, 1 [1:1:1] oz each contrasts B, C and D
14 [16:18:20] in open-ended zip
Trousers 8 [9:10:11] oz main shade A, Length of elastic for waist and feet
One pair No.8 needles
One pair No.10 needles

Jacket

Back

Using No.10 needles and shade A, cast on 68[72:80:84] sts.
1st row K3, *P2, K2, rep from * to last st, K1.

2nd row K1, *P2, K2, rep from * to last 3 sts, P2, K1.
Rep 1st and 2nd rows 6 [7:6:8] times more, then 1st row once.
Next row Rib 12 [7:13:9] sts, (inc in next st, rib 20 [13:25:15] sts) 2 [4:2:4] times, inc in next st, rib to end.
71 [77:83:89] sts.
Change to No.8 needles.
Beg with a K row, continue in st st until work measures 9¼ [10¼:12:13] in from beg, ending with a P row.

Shape armholes

Cast off 3 sts at beg of next 2 rows.
Dec one st at each end of next and every alt row until 51 [55:59:63] sts rem.
Continue without shaping until work measures 14½ [16:18:19½] in from beg, ending with a P row.

Shape shoulders

Cast off 5 [5:6:6] sts at beg of next 4 rows, then 5 [6:5:6] sts at beg of next 2 rows.
Leave rem 21 [23:25:27] sts on holder.

Right front

Using No. 10 needles and shade A, cast on 32 [36:36:40] sts.
Work 15 [18:15:19] rows rib as given for Back.
24, 28 and 30in sizes only
Next row (Rib 10 [6:9] sts, inc in next st) 1 [3:2] times, rib to end. 33 [36:39:42] sts.
Change to No.8 needles.
Next row Cast off 12 sts, K to end. 21 [24:27:30] sts.
Beg with a P row, continue in st st until work measures same as Back to underarm, ending at side edge.

Shape armhole

Cast off 3 sts at beg of next row. Dec one st at armhole edge on next and every alt row until 11 [13:15:17] sts rem.
Continue without shaping until work measures same as Back to shoulder, ending at armhole edge.

Shape shoulder

24 and 26in sizes only
Cast off 5 [6] sts at beg of next row. Work 1 row. Cast off.

28 and 30in sizes only
Cast off 5 [5] sts at beg of next row and 5 [6] sts at beg of following alt row. Work 1 row. Cast off.

Left front

Using No.10 needles and shade A cast on 32 [36:36:40] sts.
Work 15 [18:15:19] rows rib as given for Back.
24, 28 and 30 in sizes only
Next row Rib 21 [15:20] sts, (inc in next st, rib 10 [6:9] sts) 1 [3:2] times. 33 [36:39:42] sts.
Change to No.8 needles and K to last 12 sts, cast off 12 sts.
Break off yarn and rejoin to rem sts. Complete as given for Right front, reversing shapings.

Fair Isle bands

Using No.10 needles and shade A, with RS of Right front facing, K up 89 [97:113:121] sts along front edge.
Next row P.
Change to No.8 needles.
Working rows 1–12 from chart, keeping odd rows in K and even rows in P and working the odd st as indicated at end of K rows and beg of P rows, work 3 [3:1:1] rows from chart.

Shape neck

Cast off 8 [8:11:11] sts at beg of next row. Dec 1 st at neck edge on every alt row until 78 [86:98:106] sts rem, ending with a WS row.
Work last 2 rows from chart.
Break off contrasts B, C and D.
Change to No.10 needles.
K 1 row.
Work 2 rows of P1, K1 rib.

Cast off firmly in rib.
Using No.10 needles and shade A, with RS of Left front facing, K up 89 [97:113:121] sts along front edge.
Next row P.
Change to No.8 needles and work rows 1–12 from chart, shaping neck as follows:
Work 4 [4:2:2] rows from chart.
Cast off 8 [8:11:11] sts at beg of next row. Dec 1 st at neck edge on next and every alt row until 78 [86:98:106] sts rem.
Work last 2 rows from chart.
Break off contrasts B, C and D.
Change to No.10 needles.
K 1 row.
Work 2 rows of K1, P1 rib.
Cast off firmly in rib.

Sleeves

Using No.10 needles and shade A, cast on 32 [36:36:40] sts.
Work 15 [17:15:19] rows rib as given for Back.
Next row Work in rib, inc 4 [2:4:2] sts evenly across row.
36 [38:40:42] sts.
Change to No.8 needles.
Beg with a K row, continue in st st, inc one st at each end of 3rd [3rd:5th:3rd] and every following 7th row until there are 52 [56:60:64] sts.
Continue without shaping until work measures 10 [11:12½:13½] in, ending with a P row.

Shape top

Cast off 3 sts at beg of next 2 rows.
Dec one st at each end of next and every alt row until 32 [34:36:38] sts rem.
Cast off 3 sts at beg of next 6 [6:8:8] rows.
Cast off rem sts.

Neck border

Join shoulder seams.
Using No.10 needles and shade A, with RS facing, K up 23 [24:26:27] sts up right side of neck, K across sts on holder for Back inc 5 [5:7:7] sts evenly and K up 23 [24:26:27] sts down left side of neck.

72 [76:84:88] sts.
Beg with a 2nd row work
2½ [3½:4½:5½] in rib as given
for Back.
Cast off in rib.

Trousers (Right leg)

Using No.10 needles and
shade A, cast on 44 [48:52:56]
sts.
Work 10 rows rib as given for
Jacket back, inc 4 sts evenly
on last row. 48 [52:56:60] sts.
Change to No.8 needles.
1st row K.
2nd row P11 [12:13:14] sts,
sl 1P, P24 [26:28:30] sts,
sl 1P, P11 [12:13:14] sts.
Keeping sl st correct work
2 rows more.
Next row Inc in first st,
K22 [24:26:28], M1K, K2,
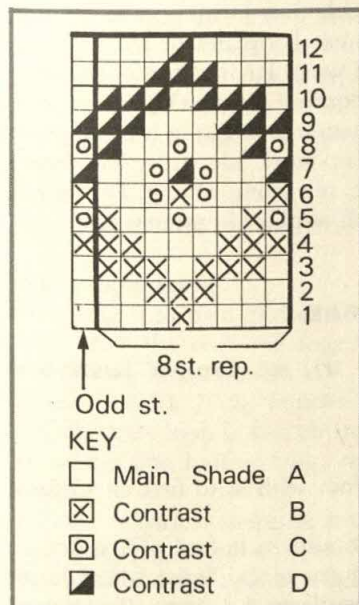M1K, K to last st, inc in last st.
Work 8 [9:11:12] rows.
Next row Inc in first st,
work 24 [26:28:30], M1K,
work 2, M1K, work to last st,
inc in last st.
Continue inc in this way on
every following 9th [10th:
12th:13th] row until there are
84 [92:96:104] sts.
Continue without shaping
until work measures 12¾
[16:18¾:22] in from beg,
ending with a P row.
Inc one st at each end of next
and following 2 [1:2:1] rows.
90 [96:102:108] sts. Work 1
row.

Cosy set for winter days ▶

Fair Isle chart

12
11
10
9
8
7
6
5
4
3
2
1

8 st. rep.

↑
Odd st.

KEY
☐ Main Shade A
☒ Contrast B
⊡ Contrast C
◩ Contrast D

Shape front and back edges
Cast off 2 sts at beg of next
2 rows.
Dec one st at each end of 3rd
and every following 4th row
until 68 [74:78:82] sts rem. **
Continue without shaping
until work measures 8 [8:8½:
8½] in from cast-off sts, ending
with a K row.

Shape back
1st row P48 [48:60:60] sts,
turn.
2nd and every alt row K.
3rd row P40 [40:50:50] sts,
turn.
5th row P32 [32:40:40] sts,
turn.
Continue in this way until
row P8 [8:10:10], turn,

has been worked.
Next row K.
Next row P across all sts.
Change to No.10 needles.
Work one row of K1, P1 rib.
Cast off in rib.

Left leg

Work as for Right leg to **.
Continue without shaping until
work measures 8 [8:8½:8½] in
from cast-off sts; ending with a
P row.

Shape back
1st row K48 [48:60:60] sts,
turn.
2nd and every alt row P.
Complete as given for Right
leg, reversing back shaping.

To make up

Press each piece under a damp
cloth using a warm iron.

Jacket
Stitch ends of front border
cast-off edge of ribbing. J
side and sleeve seams and
set in sleeves. Fold neckl
in half to WS and sl st i
Sew in zip. Press seam

Trousers
Fold legs at sl st and
creases. Join front, ba
leg seams. Make casi
at waist, insert elastic
ends. Stitch elastic at e
of leg at ankles to go un
foot. Press seams.

Narcissi and daisies

Easy-to-crochet flower motifs, edgings and braid are useful for decorating table mats and napkins. Make the mats from crisp material such as linen which is colour-fast and easily laundered. Or simply stitch the crochet to ready-made mats.

The illustrations show the crochet worked in Coats Mercer crochet No.10 using a No.2·50 (ISR) crochet hook. The choice of yarn depends entirely on whether you want a delicate finish or a thicker, more chunky appearance. For a chunky look, use Twilley's Crysette and a No.3·00 (ISR) crochet hook.

Prepare the mats and napkins to the size you want and work a narrow hem round all edges by hand or machine.

White narcissi on red linen

Double narcissus

1st round. Using yellow, work 5ch. Join with ss into first ch to form a circle.

2nd round. 2ch, work 7dc into circle. Join with ss to 2nd of first 2ch.

3rd round. 2ch, 1dc into front loop of each dc in previous round. Join with ss to 2nd of first 2ch.

4th round. 2ch, 1dc into each dc of previous round, working through both strands at top of each stitch in the normal way. Join with ss to 2nd of first 2ch.

5th round. As 4th. Break yarn and fasten off.
This forms a small ball for flower centre.

6th round. With white, place hook between one dc and the next of previous round, join with ss, 6ch, miss 2dc, * 1dc between next 2 dc, 4ch, miss 2dc, rep from * once. Join with ss to 2nd of first 6ch. This forms 3 loops.

7th round. Into each loop work 1dc, 1htr, 3tr, 1htr, 1dc. Join to first dc with ss.

8th round. *6ch, 1dc into 2nd tr of previous round, 6ch, 1dc between dc where petals join, rep from * twice. Join with ss to first of first 6ch. This forms 6 loops.

9th round. Into each loop of previous round work 1dc, 1htr, 4tr, 1htr, 1dc. Join with ss into first dc. Break yarn and finish off. Work as many more flowers as you require to arrange round the edge of the mat. Sew firmly in place with cotton.
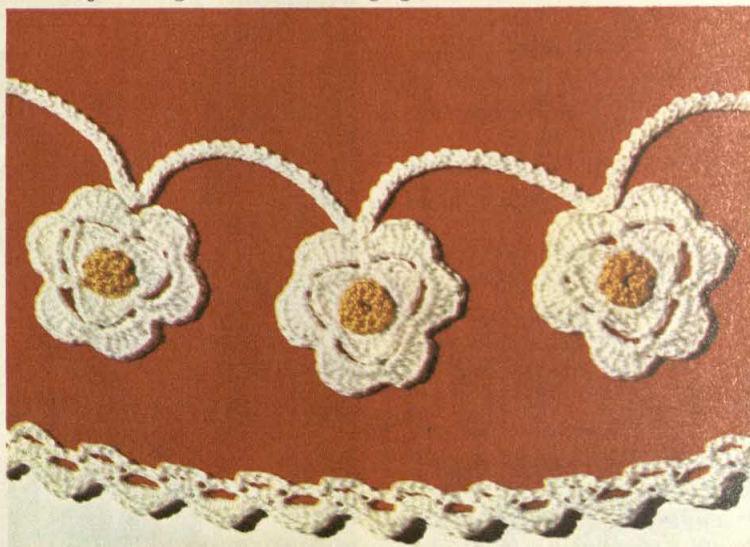
Single narcissus

Work as given for double narcissus, finishing after the 7th round. Arrange in small groups and sew in place.

Braid

*Work 2ch, 1dc into first of 2ch, rep from * until the required length. Pin round the mat from narcissus to narcissus and then sew securely with cotton.

Detail of the single narcissus and edging

Detail of the double narcissus, edging and braid

Edging

Work 6 ch. Work 1tr into first of 6ch thus forming a half hoop, *5ch, turn work so that curve of next hoop lies to the opposite side of the work from last loop and work 1tr into top of previous tr, rep from * until edging is the required length. Work 2nd row along the length you have already worked, working into loops on one side only as follows: into 5ch loop work 3dc, 1htr, 3dc, insert hook under next tr to left, work 1dc, rep along edging. Fasten off. Sew edging along hem of mat. Finish napkins in same way.

White daisies on blue linen

NB. To work a triple treble (tr tr), see Crochet Know-how chapter 3.

Daisy

1st round. With yellow, work 6ch. Join with ss to first ch to form a circle.

2nd round. 2ch, 11dc into circle. Join with ss to 2nd of first 2ch.

3rd round. 4ch, 1ss into same st to form picot, *miss 1dc, 1dc into next dc, 2ch, 1ss into same dc, rep from * 4 times. Break yarn and fasten off.

▲ Red linen mat and napkin set showing narcissus motifs

▼ Cluster of daisies with lace ring edging and braid on a blue mat

4th round. Using white, *insert hook from wrong side into missed dc of previous round and join with ss, 5ch, into same st work 4 tr tr leaving last loop of each tr tr on hook (5 loops on hook), yrh and draw through all loops, 5ch, 1dc into same st to complete first petal, rep from * until 6 petals have been worked. Finish off.
Work required number of flowers and sew in place on linen.

Braid
Work as given for red set, twisting into loops as required.

Lace ring edging
Each ring is formed and one side worked before making the next ring. After the required length has been made, the second side of each ring is completed.
1st row. *Work 10ch, remove hook from last ch and insert into first ch, draw loop of last ch through the first to form a ring, work 6dc along one half of ring, rep from * until edging is required length.
2nd row. *Work 6 more dc into this ring, 1ss into last dc of previous ring, rep from * until each ring has been completed.
Finish off and sew around edge.
In sewing on flowers and edgings, take care that they are securely attached to the fabric, so that laundering is easy.

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Embroidery 17

Designing for appliqué

It is very surprising how many people become really expert at embroidering commercial patterns but who would never dream of attempting to create a design of their own. Designing for appliqué need not be difficult or complicated. In any case, bold, simple designs are often the most effective and you can always add to the interest and texture of the simplest design by your choice of embroidery stit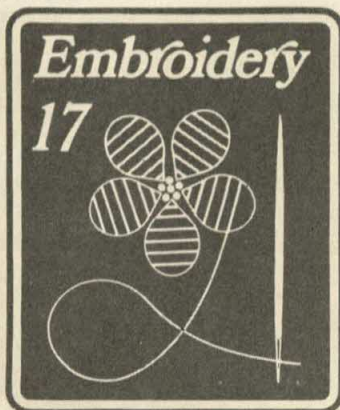ches. Furthermore, if you try to do something so difficult that it is completely beyond you, you might easily be put off appliqué for ever, whereas a successful first attempt will encourage you to go on to more intricate and exciting work.

Creative appliqué

You do not have to be an artist to be able to design for embroidery and appliqué is perhaps the easiest type to start on. The most important thing is to think in terms of large, simple shapes until you become more experienced. Small shapes are more difficult to handle, especially in materials which fray. Here are five easy ways to plan a design. And although they are for appliqué, they also apply to embroidery in general.

Folded and cut paper method

This is best used for non-fraying fabrics such as felt, suede, leather, synthetic leather, and plastic-coated materials. Fold a piece of paper twice to form a triangle and then twice more into smaller triangles. Cut out shapes (not too small), being careful not to cut away all the folded edges. Open out the paper and you have an instant design. Do not use the first one you make, but try several and choose the one you like best. Fold the paper in different ways to achieve different effects. Designs formed in this way can then be applied to a contrast colour background so that it shows up through the cut-outs. For a more advanced piece of work, apply two or more contrasting colours behind the cut-outs.

Transfer or trace method

This is suitable for all types of embroidery and the sources of designs are endless. The illustrations to be found in modern children's books, magazines, wallpaper patterns and even rubbings taken from coalhole covers all make interesting designs to be traced and transferred on to fabric.

Exploding a design

This method is again suitable for both embroidery and appliqué and results in asymmetric, abstract designs.
Start with a rectangle of paper—a colour page from a glossy magazine is ideal because this will also help with choosing your colour scheme. With a ruler and pencil, divide the paper into sections of varying shapes and sizes. Then clearly number each section so that you can keep the shapes in the same order when they are all cut out. Now cut along the drawn lines carefully and arrange the pieces in numerical order on a plain sheet of paper, spreading them out in a slightly haphazard manner until you are pleased with the pattern they form. Stick the shapes down with glue. Trace the design and transfer it to the fabric. This method can be used on folded circular pieces of paper, cutting random shapes right into the folds. These designs usually require the addition of decorative embroidery stitches.

Drawing round a shape

This method can be used where a single motif is required, or to form all-over patterns using one or more motifs. Look round your home for items such as pastry cutters, ornaments with interesting-shaped bases, drinking glasses, in fact anything which has an attractive but simple shape will do. Just draw round the base with a pencil and you have an instant design.

Designing with ready-made motifs

Motifs can be purchased at large stores. Use one on its own or group several to form quick, easy designs. Ribbons and braids are also exciting materials for appliqué designs as there are so many different ways you can use them. They can be found in glorious colours and varying widths—just right for creating lively designs either on their own or as part of a larger scheme. Braids are also useful for adding interesting textures to the over-all effect.

Designing symmetrical patterns by cutting out shapes from folded paper

The design traced or transferred on to both pieces of fabric

▲ Cutting out the shape ▼ The shape tacked in place for surface stitching

▲ Blanket stitch ▼ Long and short blanket stitch

Appliqué step by step

1. Cut out the shapes used in the design in pieces of coloured paper and place them in different positions on the background until you are satisfied with the colour scheme and arrangement.
2. Transfer the outline of the design shapes on to the background fabric, using one of the methods described in Embroidery chapter 4.
3. Transfer the outline of shapes on to the fabric to be applied.
4. Use one of the basic methods of application described in Embroidery chapter 16.
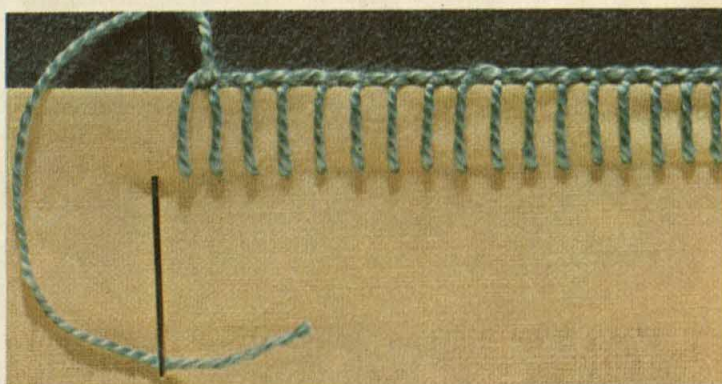**5.** Add further decoration, using hand or machine embroidery.

General hints

Whichever form of embroidery you prefer to use, it is important to be critical of your work, and a good way in which to view this objectively is to hold it in front of a mirror. You will be amazed how different your work looks—in fact it will appear very much as others see it. If the design is tilting to one side, or is too far up or down on the background, the faults will show more clearly in the mirror reflection than when you look directly at it.

Blanket stitch or buttonhole stitch

This stitch, for which instructions are given in Embroidery chapter 10, is a good, strong stitch for sewing down applied shapes, either in its widely spaced form (blanket stitch) or in its closed-up form (buttonhole stitch). There are several variations, two of which are shown here. See Embroidery chapter 10 for others.

Snowy owls

This magnificent piece of canvas work is made up of 140,700 stitches—worked entirely in tent stitch on single weave canvas with 23 threads to the inch. The work took 300 hours to complete and measures 19 inches by 14 inches.

The picture was designed and worked by Dr Phyllis Daply, once a surgeon and anaesthetist. Her source of inspiration was a couple of photographs taken by Eric Hosking, the well-known bird photographer, on Fetla, one of the Shetland Islands. Dr Daply patiently interpreted the photographs, and finally presented the masterpiece to Eric Hosking. The realistic appearance achieved relies on a clever

use of shading and colour tone. Notice particularly the sensitive treatment used to depict the feathers of the owl to the left of the picture and the smoother texture created by shading on the tree trunk, in contrast to the fluid shading of the many blues in the sea and sky.

If you want to make your own design from a favourite colour photograph, the simplest way is to order a big black and white print of the photograph (which is not cheap however) enlarged to the size you want your canvas work to be and then trace off the different tone areas and relate them by numbers to the colours on the smaller colour print. Trace these colour outlines on to the canvas and number them as a key to the original.
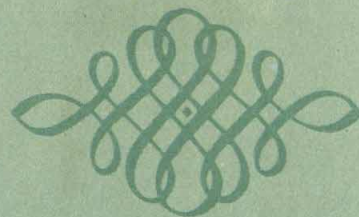
The art of patchwork
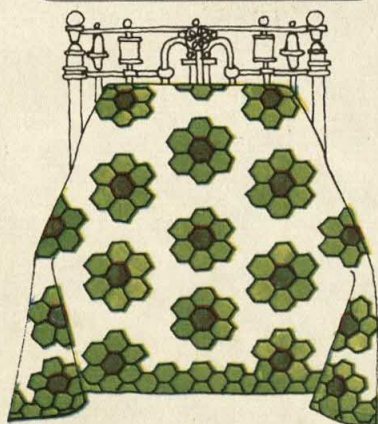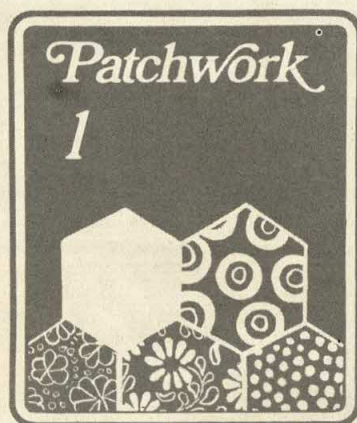
Patchwork 1

This chapter begins patchwork with the simplest shapes and designs using the hexagon which has six sides.

First decide what you would like to make. A single flower motif is effective on an apron pocket or child's dress. With the hexagon (the easiest template because the angles are large) you could make a pincushion, cushion cover or baby's quilt.

Preparing for patchwork
Here is a list of the equipment you will need:

**Templates.** Used to make the shapes for the patches. Made from metal or perspex or very stiff card, these are the exact size of the finished patch. When you cut out the fabric, leave a $\frac{3}{8}$in turning allowance round the edge of the template.

Stiff paper. This is for the paper shapes which are tacked into the pieces of fabric to hold the patches firm. They should be made from strong brown paper or thin card (glossy magazine covers are ideal). These shapes must be very accurately cut, or the finished patchwork will not lie flat.

Scissors. Use a sharp pair to cut out the fabric patches, but use an old pair to cut out the paper shapes so you don't blunt the cutting edge of your good ones.

Needles. When stitching together the patches, use a needle as fine as you comfortably can.

Some simple but effective ways of using hexagon florets
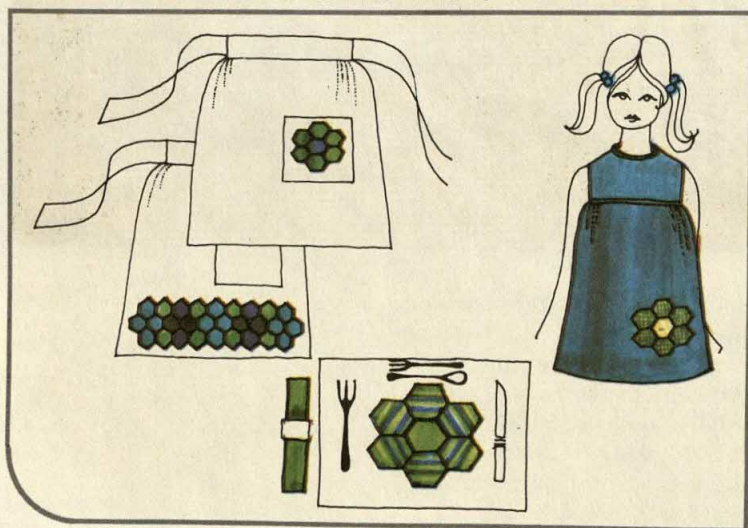
Thread. If the patches are made of a fine cotton or linen, use fine cotton to sew them together. For silk patches, use sewing silk. For tacking material to the paper shapes, mercerized cotton is better than tacking cotton as it makes finer holes in the fabric. This is important, since the tacking will stay in for some time.

Pins. Use fine steel pins to avoid leaving holes in the fabric.

Fabric. Any odd scraps can be used but one thing is very important to remember: don't mix fabrics of different weights in the same piece of work. A strong damask patch can pull a delicate material next to it to pieces. And if the finished article is to be washed, avoid mixing fabrics with different washing methods. Check that a fabric is colour-fast by taking a small piece, wetting it thoroughly and pressing it with a warm iron on to a piece of white material to see if the colour runs. Never use material that may be at all worn, as to repair a worn-out patch is an irritating and laborious job. But this doesn't mean you can never work with a used fabric, dresses that are discarded or out-grown or curtains that shrank in the wash are all usable, but when mixing old and new, wash the new material first to prevent the risk of shrinking afterwards.

If you are working with light-weight fabrics and find that the design needs a material which is so transparent that the turnings show through, use a bonded fibre fabric instead of a paper shape and leave it in the finished work.

Making the patches
Using the template, carefully cut out the paper shapes. You may prefer to draw round the template before cutting out, but see that the pencil is really sharp and that you always hold it at the same angle. Then, using the template as a guide, cut out the patches, allowing $\frac{3}{8}$in extra for turnings. (If the fabric is creased, press it first.) Try to keep two edges of the template parallel to the grain of the fabric, as this strengthens the patch. Pin the paper shape on to the wrong side of the material and fold over the turnings. Starting with a knot or a back stitch, tack round the patch, using one tacking stitch to hold down each corner. Finish off by making a small extra stitch and take out the pin.

Joining the patches
Put the right sides of the two patches together and over-sew with tiny stitches along one edge. Start by laying the end of the thread along top of edge and sew over it from right to left. Push the needle through the fabric at right angles to the edge so that the stitches will be neat and the patches won't stretch. To fasten off, work backwards for four stitches. Several patches can be joined continuously, but make sure that the corners are firm by sewing one or two extra stitches over them. You will find it easier to sew together small units first and join up these groups later.

To finish off
When all the patches are sewn together, press the patchwork on the wrong side with a warm iron. (If you feel that the front of the work needs pressing too, take out the tacking, leave the paper shapes in to prevent the turnings from making a pressing mark and press gently on the right side.) Take out all the paper shapes and tack round the edge of the work from the right side to hold the turnings of the edge patches secure. Press again on the wrong side to remove any marks left by the tacking. Pressing is important at this stage as it helps in subsequent laundering.

Mounting
The patchwork is now ready to be mounted on to the main article. Pin the patchwork in place and slip-stitch, with tiny stitches, all round. Remove the edge tacking, press lightly just round the edge, and your first patchwork is complete. If the area of patchwork is quite large, catch it to the ground material at various points.
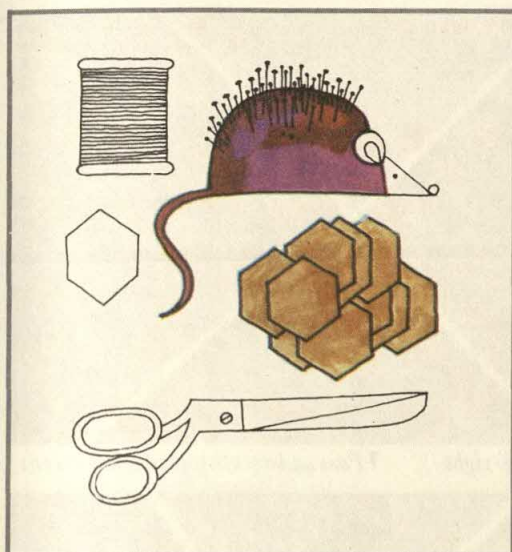
Make baby's quilt with $1\frac{1}{4}$in patches on broderie
Anglaise: line with washable Terylene ►
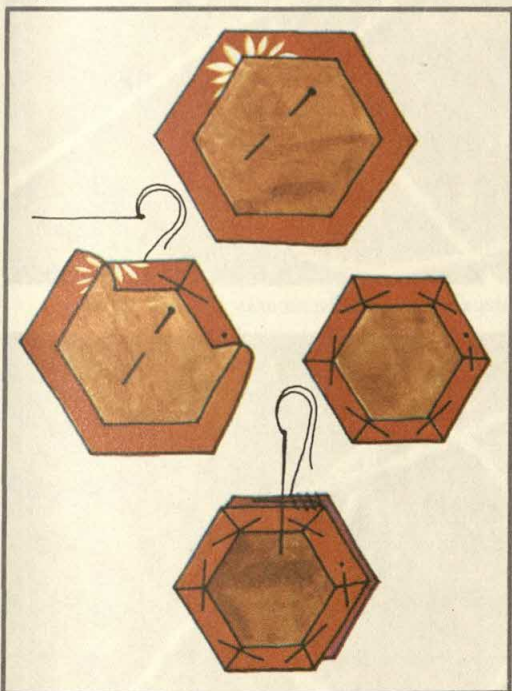
▲ Pin, tack then stitch the patches together
▼ Press the patches on the right side
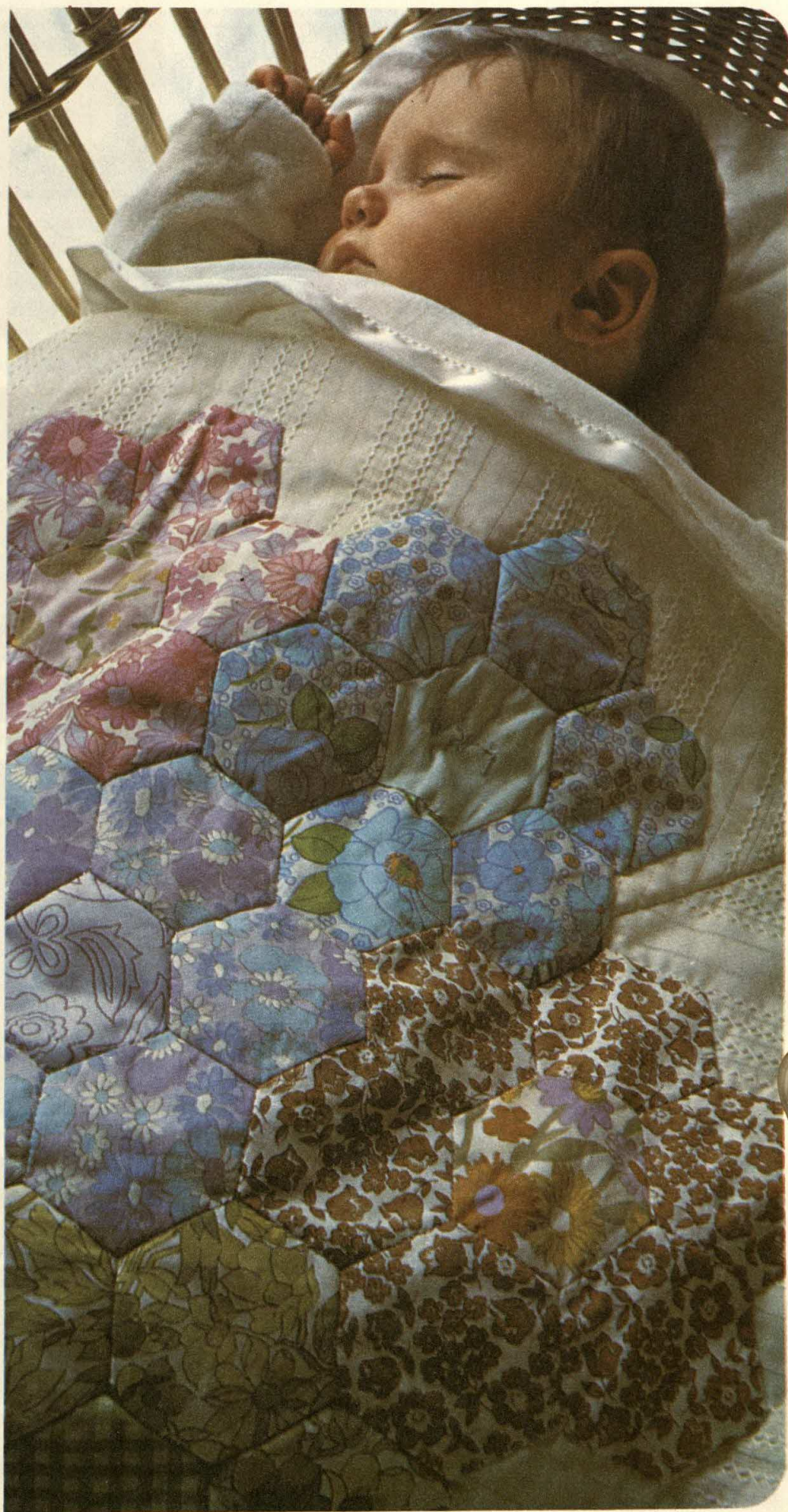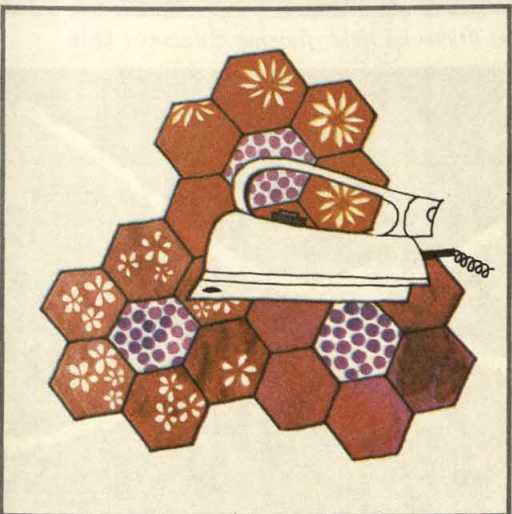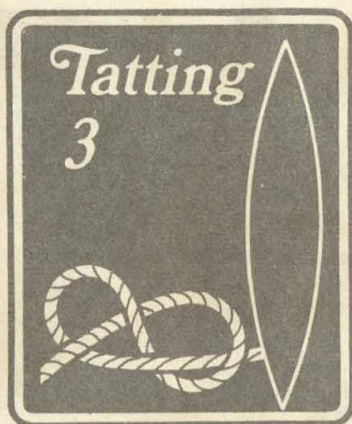
Tatting 3

What knots?

The choice of yarn thickness in tatting is often governed by the amount of thread which can be carried on the shuttle. Flower motifs such as the six-petalled flower in this chapter can vary considerably both in size and looks if they are made in different types of yarn.

However, if you were to make this six-petalled flower in anything coarser than a soft knitting cotton (such as dishcloth cotton) you would probably have to make a join in the thread. Of course it will not always be possible for you to finish your work without making a join in the yarn and therefore it is very important to know which is the correct joining method and exactly how to do it.

To join two ends of thread

Joining without a knot

This is the best method. Leave enough of the old thread to wind round the hand and wind the new thread round with the old, to overlap. Work several knots with the double thickness of thread, then drop the old thread and continue with the new. Cut away ends afterwards. Do not use double threads for picots.

Joining with a weaver's knot

Only use this method of joining in the middle of the work if you have made a mistake and have not been able to plan ahead for joining without a knot. However, you can knot the ends at the beginning or end of a ring or chain, and sew them in invisibly afterwards.

Hold the two ends firmly crossed, left over right, with the index finger and thumb of the left hand.

With the right hand, pass the underneath thread over the thumb of the left hand to form a ring and through, between the two ends. Again with the right hand, take the end of the other thread and insert it downwards, through the ring.

Take the two ends and draw them upwards with the right hand to tighten.

To make the 6-petalled flower

Start with a ring of 8ds, 1p, 8ds, 1p, 8ds, 1p, 8ds, close. Do not leave space but make another ring: *8ds, join to 3rd picot of previous ring, 8ds, 1p, 8ds, 1p, 8ds, close*.

Repeat from * to * and continue in this way until 6 rings have been made, joining the last ring to the first p of the first ring. Tie and cut.

A series of motifs can be joined together by the outer picots. You can make other attractive motifs based upon the 6-petalled flower but varying the numbers of picots and double knots.

▲ *Cross the ends, left over right*   ▼ *Pass underneath thread between ends*
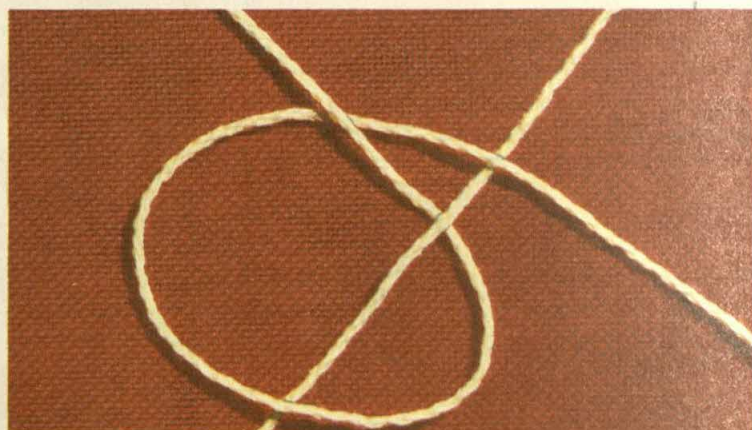
▼ *The end of the other thread is inserted downwards, through the ring*
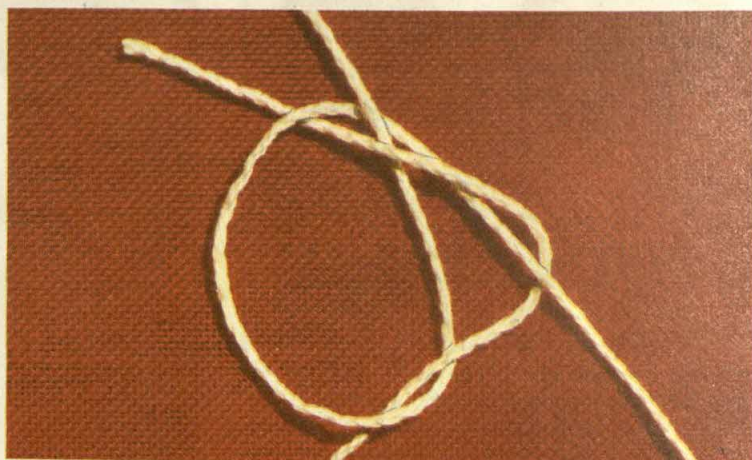
▼ *Finally the two ends are drawn up tight, forming a weaver's knot*
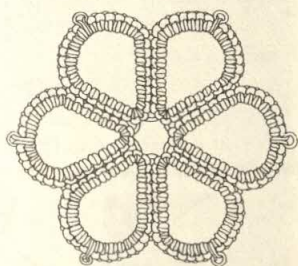
Coat's cotton No.20: 1½in diameter
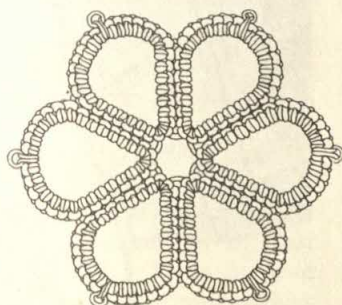
Coat's cotton No.10: 1¾in diameter
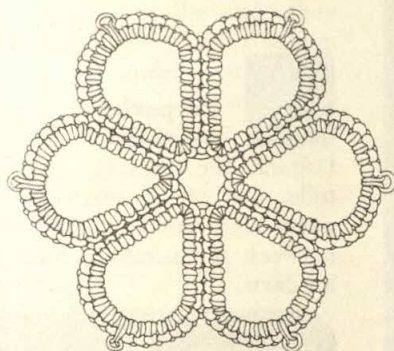
Lyscordet No.5: 2in diameter
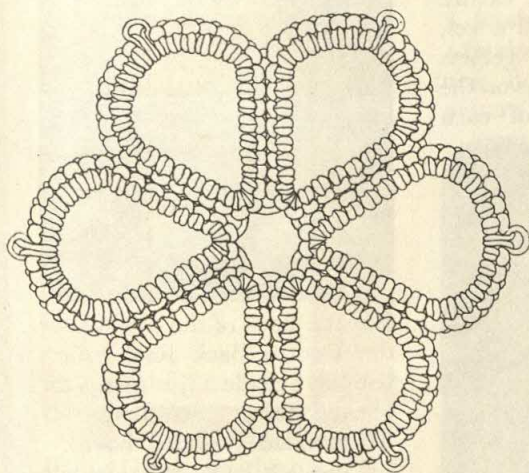
Crysette No.3: 2¾in diameter

▲ 6-petalled flower magnified to show formation of knots and picots
Unusual decoration for towels based on 6-petalled flower, larger rings of
double knots and 5 picots, smaller rings of double knots and 3 picots ▼

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The blouses continued

Having made the toile and altered it to your own special requirements it is now possible to make a new corrected pattern from which you will cut out the fabric. This is where the benefits of taking the extra trouble to make a toile come in because the fitting of your garment should now be a relatively simple matter and cause you few problems.

A reminder of the blouses you are making

COLOUR KEY TO MAKING THE PATTERN

Original pattern	
Bodice toile	
Toile pattern	
New pattern	
Original seam line	-----
New seam line	-----
Grain line	——
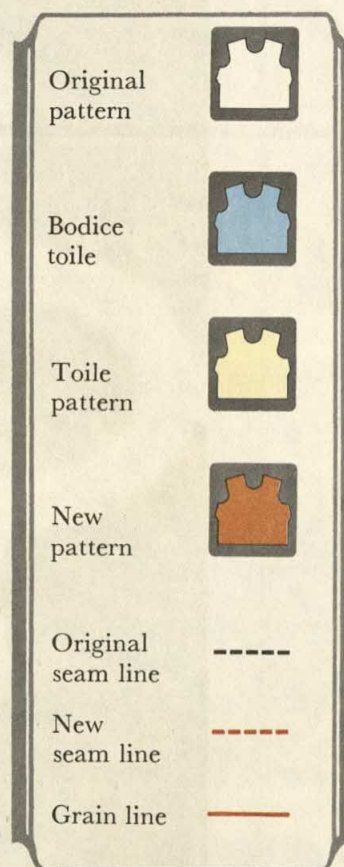
Balancing the toile corrections

Mark all pin and pencil lines with tacking cotton.
Remove the pins and unpick the toile.
Fold the Back on the Centre Back line, matching all edges, and place the Fronts together. Compare the alterations on the left and right side of each bodice piece. Even out any differences, as for the skirts in Dressmaking 6, except where you have made alterations for uneven sides.
Trace the new lines on both sides of the toile.
Pin and tack together again for a final check.
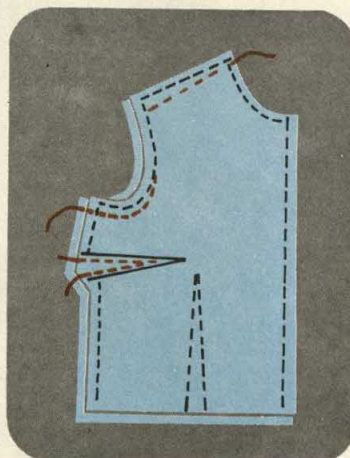
Preparing the toile

Unpick the tacking on the toile. Cut off all seam allowances and cut out the area between the stitching lines of all darts.
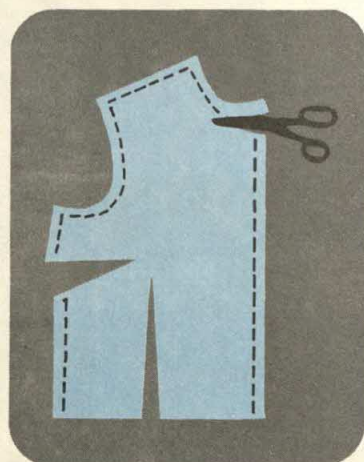
Cut the Back of the toile along the Centre Back line, unless you have made adjustments for uneven sides. (See notes for 'Uneven sides' in the chart.)
As the left and right bodice pieces are now the same, you need only work with that half which corresponds to the pattern.

Making the new pattern
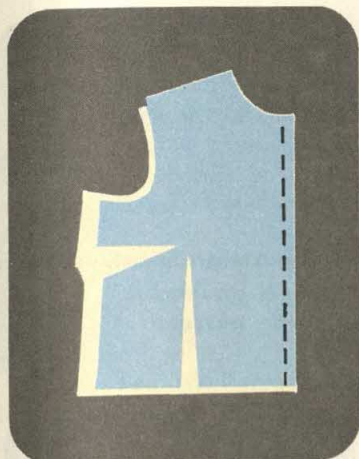
With the right sides of the toile pattern and the corresponding toile pieces uppermost, lay the toile Front section on the pattern Front and the toile Back on the pattern Back.

Having pinned off the ease on the side-seams in the last chapter, you will see at once that the pattern is much wider than the toile. Shirt blouses must have a 3 to 4-inch ease over the bust, and to make them blouse at the waist they are cut with very little shaping. Ignore the under bust dart on the toile until later, when you will be shown how to alter the pattern to fit larger bust proportions.

Preparing the new pattern

Place the original basic Back and Front patterns on a large sheet of paper and draw round them. Draw into the darts and transfer all markings on to the new pattern. Allow enough room round each piece for corrections.

NECK AND ARMHOLES

1. Problem The toile is tight round the neck or armholes.
Altering pattern Mark the new neck line or armhole on to the new pattern.
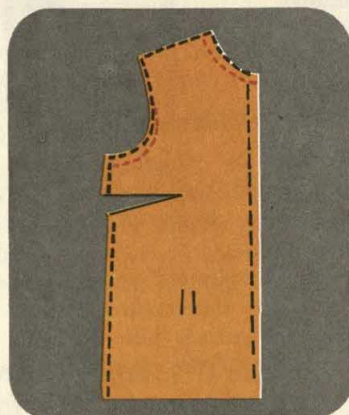
2. Problem Thin arms.
Altering pattern Mark the new underarm-seam on the new pattern.
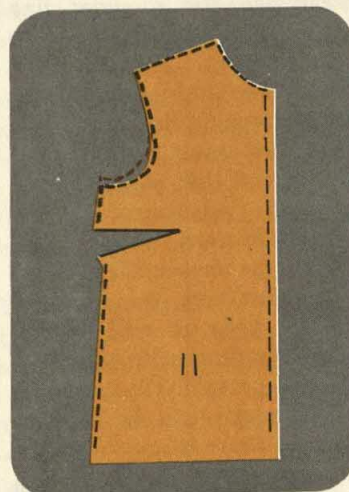
3. Problem Thin neck.
Altering pattern Mark the new neck line on the new pattern.
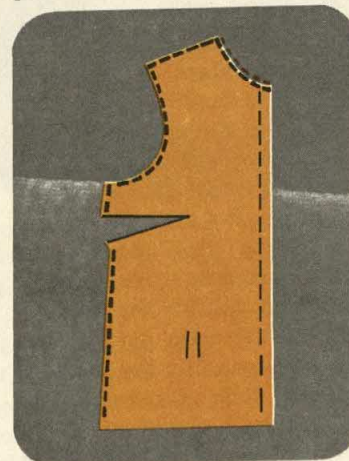
SHOULDERS

4. Problem Straight shoulders.
Altering pattern Mark the new shoulder line on the new pattern. If the armhole is now too large it must be raised at the underarm.
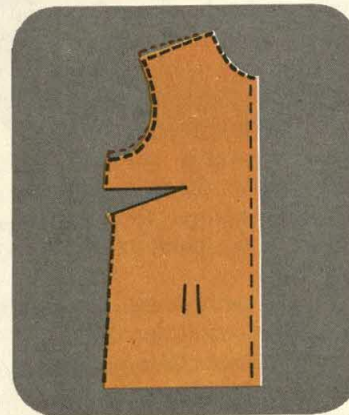
5. Problem Sloping shoulders.
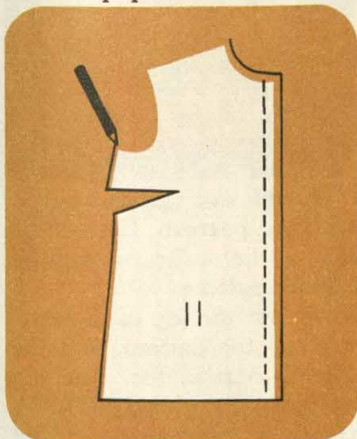**Altering pattern** Mark the new shoulder line on to the new pattern. If the armhole is now too small it must be lowered at the underarm.
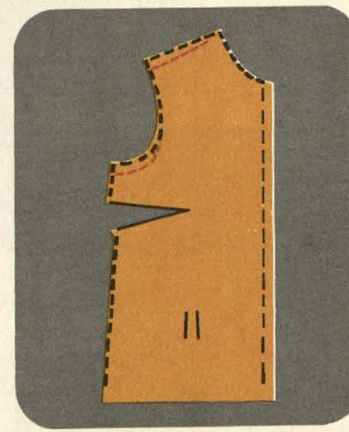
6. Problem Shoulders too wide or too narrow.
Altering pattern Mark the new armhole line over the shoulder on to the new pattern.
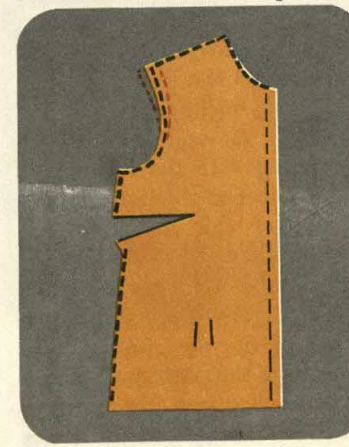
BACK

7. Problem Rounded back.
Altering pattern The Back pattern needs extra length between the base of the neck and the waist. If you have only deepened the shoulder dart, make the new dart length on the toile pattern and adjust the shoulder-seam and armhole line.

If the problem is pronounced and you have pinned neck line darts, pin the Centre Back of the toile pattern to the Centre Back of the new pattern.

Measure the distance from the neck to the highest point of the curve on your back and make a straight pencil line across pinned toile pattern at this point.

Unpin the top part of the toile pattern and cut along the pencil line to within ¼ inch of the armhole.

Measure the extra depth of the darts you pinned on the toile at the neck (that is, the depth of the new darts less the depth of the discarded shoulder dart), and open up the slash across the pattern by this amount.

The toile pattern has now swung outwards and away from the Centre Back line, so use the Centre Back line of the new pattern as your guide. Lay the toile to this line and copy all the fitting alterations. Complete the neck line in a shallow curve as shown, connecting the shoulder line to the new Centre Back. Adjust the shoulder-seam as pinned.

Mark the two neck darts on to the new pattern, otherwise the neck line of the new pattern will be too large.

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Fashion Flair in the kitchen

Oven gloves & aprons

To make this gay, practical oven glove you will need $\frac{1}{3}$yd material, $\frac{1}{3}$yd quilted lining and odd scraps of fabric in contrasting colours for appliqué. Trace the pattern from this page, cut 2 pieces in material, 2 in lining, allowing $\frac{5}{8}$in for seams. Trace the flower shapes and cut out in contrast fabric.
Apply them to the back of the glove and either slip-stitch or buttonhole stitch in place on the right side. Press on wrong side. Place right sides of glove together and sew round the edges, leaving wrist end open. Do the same with the lining. Turn glove right side out, tack machined edge flat and press lightly. Remove tacking. Turn $\frac{5}{8}$in seam allowance at wrist on glove to back of work and tack. Do the same with the lining.
Slip the lining into the glove and slip-stitch round the wrist edge. Remove tacks. Embroider in any combination of stitches you like.

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Pattern Library

Print shapes for appliqué
There are so many lovely printed furnishing and dress fabrics today that it seems a waste to throw away any of the scraps and left-overs.

An amusing idea for using up those precious pieces is to make the print work for you in appliqué embroidery. When you have decided what shape you want, say a coffee-pot, a vase or an animal, cut out the pattern, or template. Then use the cut-out template as a window to slide over fabrics and see which area will give you details where you want them. Cut out the shape with sharp scissors, tack it on to the background material and stitch in place, using a zigzag machine stitch, or buttonhole stitch it by hand. Remove tacking stitches and press on the wrong side.

Use this idea wherever you want to add a splash of colour to a plain background.

Chunky 'fabric' stitches

Here are five more patterns using twisted and crossed stitches. Basket weave is worked by using the yarn double throughout giving a very firm but light fabric which is very suitable for jackets and clothes with a more tailored look.

Basket weave stitch

Worked over an even number of stitches. Use yarn double throughout.
1st row. *Tw2B, rep from * to end.
2nd row. P1, *Tw2PF, rep from * to last st, P1.
These 2 rows form the pattern and are repeated throughout.

Crossed basket weave stitch

Worked over an even number of stitches. This stitch is more easily and quickly worked than basket weave stitch but gives a similar effect.
1st row. *Holding yarn at back of work, sl 1 purlwise, K next st, yon, lift slipped stitch over both knitted stitch and yon, rep from * to end.
2nd row. P.
3rd row. K1, work from * as for 1st row to last st, K1.
4th row. P.
These 4 rows form the pattern and are repeated throughout.

Slanted basket weave stitch

Worked over an even number of stitches.
1st row. *Keeping yarn behind work sl 1 purlwise, K1, yon, lift slipped stitch over knitted stitch and yon, rep from * to end.
2nd row. P.
These 2 rows form the pattern and are repeated throughout.

Honeycomb stitch

Worked over a number of stitches divisible by 4.
1st row. *Tw2B, Tw2F, rep from * to end.
2nd row. P.
3rd row. *Tw2F, Tw2B, rep from * to end.
4th row. P.
These 4 rows form the pattern and are repeated throughout.

Twisted panel stitch

Worked over a number of stitches divisible by 8 plus 2.
1st row. K2, *(Tw2F) 3 times, K2, rep from * to end.
2nd row. P.
3rd row. K2, * (Tw3F) twice, K2, rep from * to end.
4th row. P.
These 4 rows form the pattern and are repeated throughout. Tw3F is worked in the same way as Tw2F, but is worked over 3 sts instead of 2. Work into the 3rd st on the left-hand needle, then into the 2nd and then into the 1st, slipping all 3 sts from left to right-hand needle.

Basket weave stitch ▲ *Slanted basket weave stitch* ▼

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◄ *Crossed basket weave stitch* ▲ *Honeycomb stitch* ▼ *Twisted panel stitch*

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Caps and mitts for snow suits

Basic Wardrobe Knitting

These warm and cosy hat and mittens will ward off winter winds. They can be made as separates or to team with the matching jacket and trouser snow suits featured in the last Basic Wardrobe chapter. The hat can be worn as a pull-on version or made to include snug earflaps, tying under the chin. Both mitts and hat are trimmed with Fair Isle and made in strong, clear colours.

Sizes

Hat, width all round lower edge, 18 [20] in
Mitts, width all round above thumb, 6 [7] in
The figures in brackets [ ] refer to the larger size

Basic yarn tension
5½ sts and 7½ rows to 1in over st st worked on No.8 needles

Materials shown here:

Patons Double Knitting wool
Hat, 3 [3] oz main shade A, 1 [1] oz each of contrasts B, C and D
Mitts, 2 [2] oz of main shade A
Oddments of contrasts B, C and D
One pair No.8 needles
One pair No.10 needles

Hat

Using No.10 needles and A, cast on 128 [144] sts.
Work 4 rows K1, P1 rib, inc 1 st at end of last row.
Change to No.8 needles.
Work rows 1–12 from chart.

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Break off contrast yarns B, C and D.
Change to No.10 needles.
K 1 row, dec 1 st at beg of row. Work 3in K1, P1 rib, ending with RS facing, to reverse work.
Next row P6 [2], *P2 tog, P4, rep from * to last 8 [4] sts, P2 tog, P6 [2]. 108 [120] sts.
Change to No.8 needles.
Beg with a K row, work 1½ [2] in st st, ending with a P row.

Shape top

1st row (K7 [8] sts, K2 tog) 12 times.
2nd and every alt row P.
3rd row (K6 [7] sts, K2 tog) 12 times.
5th row (K5 [6] sts, K2 tog) 12 times.
7th row (K4 [5] sts, K2 tog) 12 times.
9th row (K3 [4] sts, K2 tog) 12 times.
11th row (K2 [3] sts, K2 tog) 12 times.
13th row (K1 [2] sts, K2 tog) 12 times.

2nd size only
15th row (K1, K2 tog) 12 times.

Both sizes
Next row (K2 tog) 12 times. 12 sts.
Break yarn, thread through rem sts, draw up and fasten off securely.

Ear flaps

Using No.10 needles and A, cast on 21 sts.
1st row K2, *P1, K1, rep from * to last st, K1.
2nd row *K1, P1, rep from

* to last st, K1.
Rep 1st and 2nd rows 8 times more.
Next row K1, K2 tog tbl, rib to last 3 sts, K2 tog, K1.
Next row K1, P2 tog, rib to last 3 sts, P2 tog tbl, K1.
Rep last 2 rows until 7 sts rem. Continue without shaping on these sts for 7in. Cast off.

To make up

Press Fair Isle border under a damp cloth with a warm iron.
Join seam. Turn border to right side ½in above ribbing. Using contrast yarns, make a large pompon (see Crochet Know-how chapter 14) and stitch to centre of crown. Attach ear flaps.
Press seams.

Mitts

Right hand

Using No.10 needles and A, cast on 40 [48] sts.
Work 4 rows K1, P1 rib, inc 1 st at end of last row.
Change to No.8 needles.
Work rows 1–12 from chart.
Break off contrast yarns.
Change to No.10 needles.
K 1 row, dec 1 st at beg of row.
Work 3in K1, P1 rib, ending with RS facing, to reverse work.
Next row P4 [3], *P2 tog, P3, rep from * to last 6 [5] sts, P2 tog, P4 [3]. 33 [39] sts.
Change to No.8 needles.
Beg with a K row, work 2 [4] rows st st.**

Shape thumb

1st row K18 [21], K up 1, K1, K up 1, K14 [17].
Work 3 rows.
Next row K18 [21], K up 1, K3, K up 1, K14 [17].
Work 3 rows.
Continue inc in this way until there are 41 [47] sts.
Work 1 row.
Next row K27 [30] sts, turn.
Next row P9, cast on 2 sts, turn.
Work 10 [12] rows on these 11 sts.

Shape top

1st row K2 tog tbl, K2, sl 1, K2 tog, psso, K2, K2 tog.
2nd row P.
3rd row K2 tog tbl, sl 1, K2 tog, psso, K2 tog.
Break yarn and thread through rem sts, draw up and fasten off.
With RS work facing, K up 2 sts from 2 cast-on sts at base of thumb, K14 [17].
Next row P across all 34 [40] sts. Beg with a K row, continue in st st until work measures 4½ [5] in from end of ribbing.

Shape top

1st row K2, (K2 tog, K10 [13], K2 tog tbl, K2) twice.
2nd and every alt row P.
3rd row K2, (K2 tog, K8 [11], K2 tog tbl, K2) twice.
5th row K2, (K2 tog, K6 [9], K2 tog tbl, K2) twice.
7th row K2, (K2 tog, K4 [7], K2 tog tbl, K2) twice.
Break yarn and thread through rem sts, draw up and fasten off.

Left hand

Work as for right hand to **.

Shape thumb

Next row K14 [17], K up 1, K1, K up 1, K18 [21].
Work 3 rows.
Next row K14 [17], K up 1, K3, K up 1, K18 [21].
Work 3 rows.
Continue inc in this way until there are 41 [47] sts.
Work 1 row.
Next row K23 [26] sts, turn.
Next row Cast on 2 sts, P9, turn. Complete thumb as for Right hand.
With RS facing, K up 2 sts from 2 cast-on sts at base of thumb, K18 [21].
Next row P across all 34 [40] sts. Complete as for Right hand.
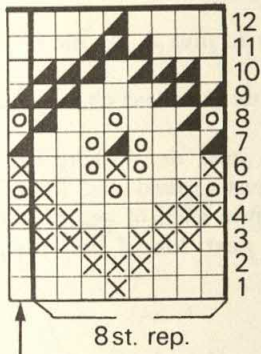
To make up

Press as given for Hat.
Join thumb and side-seam.
Fold border to right side ½in above ribbing.
Press seams.
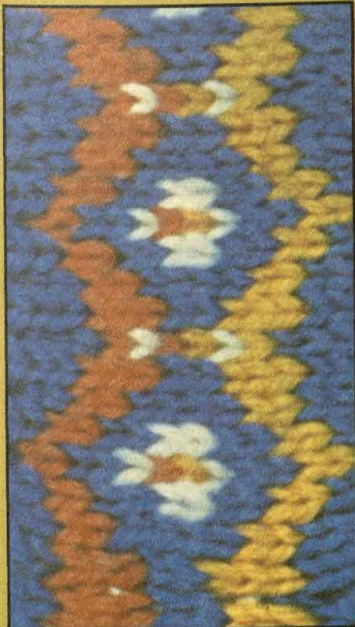
Fair Isle trimmed hat and mittens to team with snow suits ►

8 st. rep.

← Odd st.

KEY

☐ Main Shade A
☒ Contrast B
☉ Contrast C
◪ Contrast D

Fair Isle chart ▲ *and detail* ▼

Crochet Know-how 18

Borders to take ribbon

Ribbon-threaded borders have many different uses and it is well worth while experimenting with any odd balls of yarn you may happen to have, including anything from fine cottons to thick wools. The edgings shown in this chapter don't have to be threaded with ribbon. Crocheted chain cords, velvet ribbons or plaits of different coloured wool can give very interesting effects too.

You can make an attractive yoke on a simple dress by sewing a velvet ribbon-threaded border across the back and front between the armholes and up over the armhole seams.

Whichever yarn you choose, don't use too fine a crochet hook as the work needs to be sufficiently open to allow the ribbon to slide through easily.

▲ *Clover edging* ▼ *Scalloped edging*
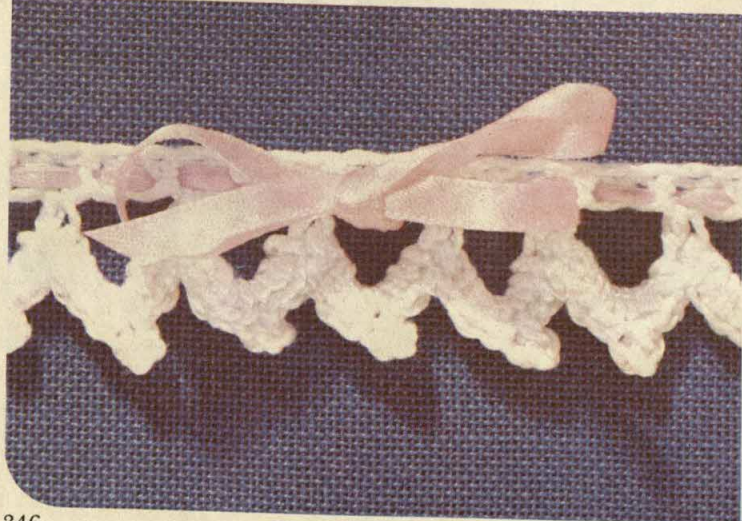
Clover edging

Work a number of chains divisible by 8, plus 1, for the required length.

1st row. 1dc into 2nd ch from hook, *1dc into next ch, rep from * to end. Turn.

2nd row. 2ch, miss first dc, *3ch, miss 3dc and into next dc work 1dc, 5ch to form picot, (1dtr into same dc, 1 picot of 5ch) twice and 1dc all into same dc forming clover group, 3ch, miss 3dc, 1dc into next dc, rep from * to end. Finish off.

Thread ribbon between dc of first row.

Scalloped edging

Crochet a number of chains divisible by 4, plus 2, for the required length.

1st row. 1dc into 4th ch from hook, *1ch, miss 1ch, 1dc into next ch, rep from * to end. Turn.

2nd row. 2ch, *6ch, miss 1ch and 1dc and 1ch of previous row, 1dc into next dc, rep from * to end. Turn.

3rd row. 2ch, *3dc into next 6ch loop, 3ch, 1ss into side of last dc worked to form picot, 3dc into same 6ch loop, 1dc into dc between loops, rep from * to end. Finish off. Thread ribbon in first row.

Ringed edging

Work a number of chains divisible by 8, plus 2, for the required length.

1st row. 1dc into 2nd ch from hook, *1dc into next ch, rep from * to end. Turn.

2nd row. 2ch, miss first dc, 1dc into next dc, *10ch, 1dc into each of next 5dc, 2ch, turn, miss 2ch just worked and 5dc of previous row and 2ch of 10ch loop, 1dc into each of next 2ch of 10 ch loop, turn, 6ch, 1dc into each of next 3dc of first row, rep from * to end. Finish off.

Thread ribbon between dc of first row.

Coiled edging

The main part is worked first and a final row is worked along one edge after the required length has been made. The final row forms the slots to carry the ribbon.

Work 11ch.

1st row. Work 1dc into 8th ch from hook, 1dc into each of next 3ch. Turn.

2nd row. 3ch, work 1dc into each of 4dc of previous row. Turn.

3rd row. 7ch, work 1dc into each of 4dc of previous row. Turn.

Rep 2nd and 3rd rows until border is the required length, ending with a 3rd row. Now turn and work along the edge formed by the small scallops of 3ch loops.

Next row. 1dc into first scallop, *4ch, 1dc into next scallop, rep from * to end. Finish off.

Thread ribbon through last row.

Looped edging

Work a number of chains divisible by 11, plus 2, for the required length.

1st row. 1 dc into 2nd ch from hook, *1dc in next ch, rep from * to end. Turn.

2nd row. 2ch, miss first dc, 1dc into next dc, *5ch, miss 4dc, 1dc into next dc, 7ch, 1dc into same dc as last dc, 5ch, miss 4 dc, 1dc into each of next 2 dc, rep from * to end. Turn.

3rd row. 2ch, miss first dc, 1dc into 2nd dc of previous row, *work 5dc into 5ch loop, work 1ss, 1dc, 1htr, 2tr, 1htr, 1dc, 1ss all into 7ch loop, work 5dc into 5ch loop, 1dc into each of next 2 dc, rep from * to end. Finish off.

Thread ribbon between dc of first row.

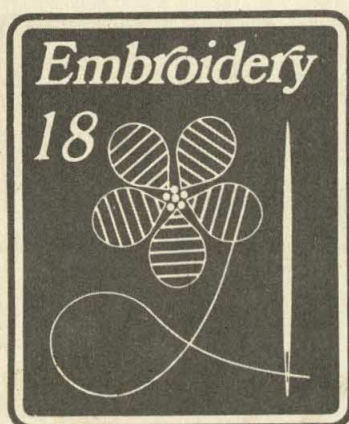*Threaded trimmings give a charming edge to a little dress or a shawl* ►

▲ *Ringed edging*

▲ *Coiled edging*   ▼ *Looped edging*

Gay cushions in appliqué

Felt is the easiest material for beginners to try appliqué. There is no problem of matching fabric weights and textures or of having to cope with fraying edges, which would mean finishing off the shapes before applying. With felt, simply cut and stitch. Felt is stocked by most fabric departments and is available in 9 inch or 12 inch squares, or by the yard in varying widths, in a wide range of colours. These brilliant felt cushions show ways of using cut and stitch appliqué.

Felt appliqué cushions

The two cushions shown in the photograph cleverly combine both the cut and stitch and the cut-out methods.

Materials you will need:
- ☐ Four pieces of felt 20in by 20in, two orange and two yellow
- ☐ One piece of felt 20in by 20in in pink
- ☐ One piece of felt 12in by 12in in mauve
- ☐ Two pieces of paper 20in by 20in for making paper patterns (newspaper will do)
- ☐ Two cushion pads 20in by 20in or kapok for stuffing
  NB. Felt should be dry cleaned but do remember, if you use kapok—which is cheaper than cushion pads—the cushions cannot be dry cleaned unless kapok is removed
- ☐ Two 12in zippers, one orange and one yellow (if you are using cushion pads)
- ☐ Matching sewing threads, or colourless nylon thread which can be used for both cushions.
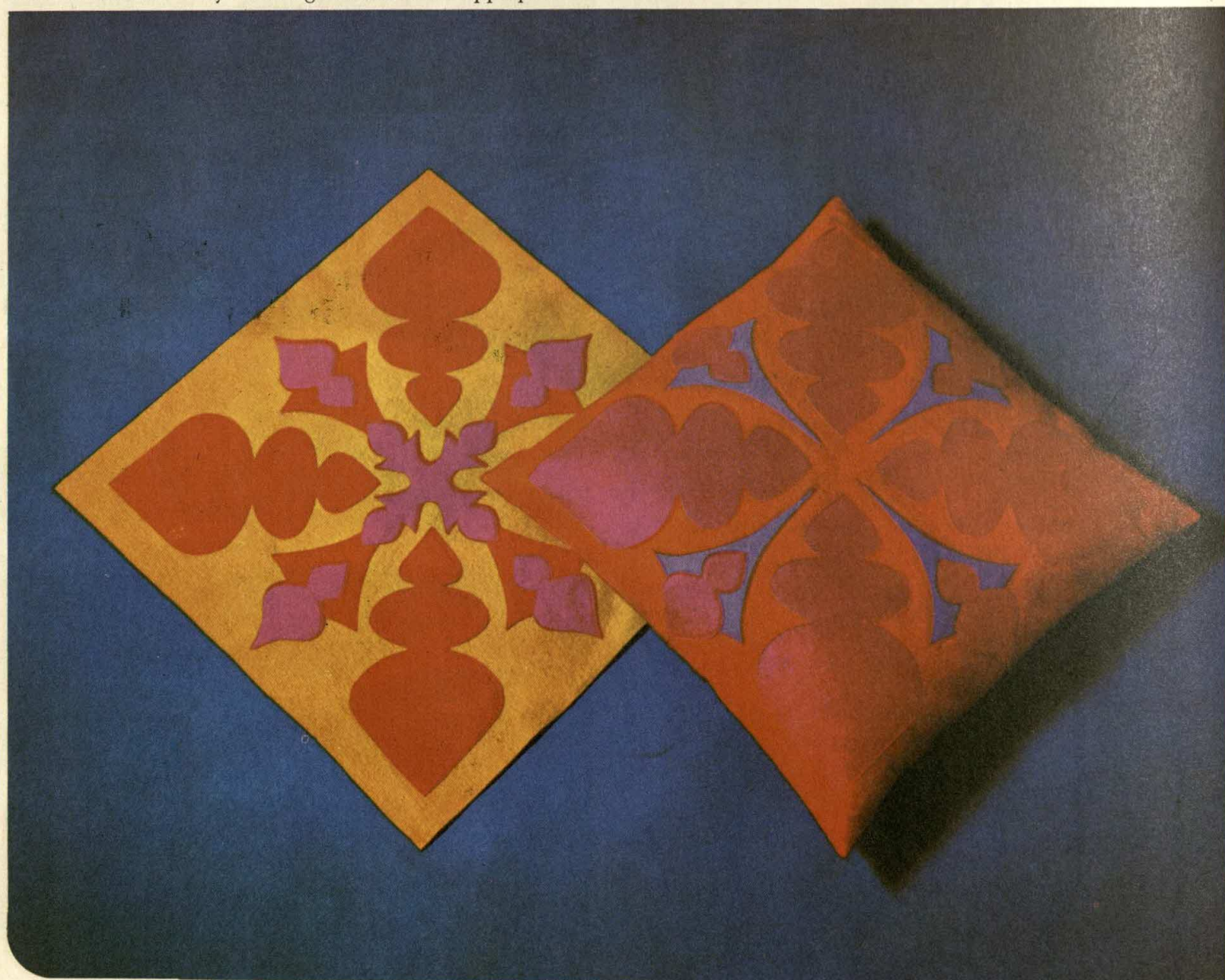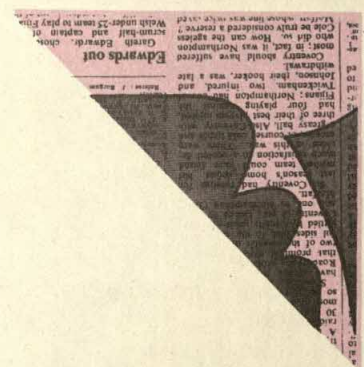
How to cut out paper patterns

**1.** Fold each of the paper squares in half, then quarter, and then diagonally in a triangle.
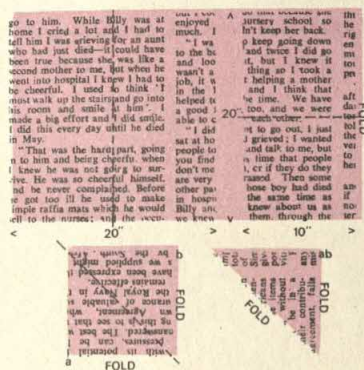
2. On one of the folded triangles, draw cutting lines as indicated in the diagram. Cut evenly along these lines through all layers. Put aside the cut-out pieces (4 of each pattern) and pin the large pattern cut-out on to one piece of orange felt.

3. On the second folded paper triangle, draw cutting lines as indicated in the diagram. Cut out and keep only the cut-out pieces (eight of one pattern and one centre pattern), discarding the remainder of the paper square.
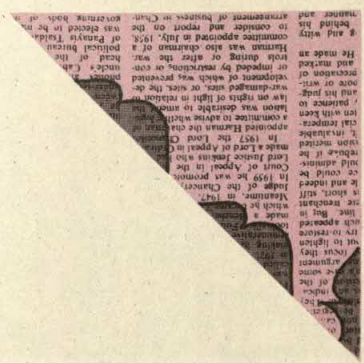
4. Carefully unfold all paper patterns and label them A—D as shown.
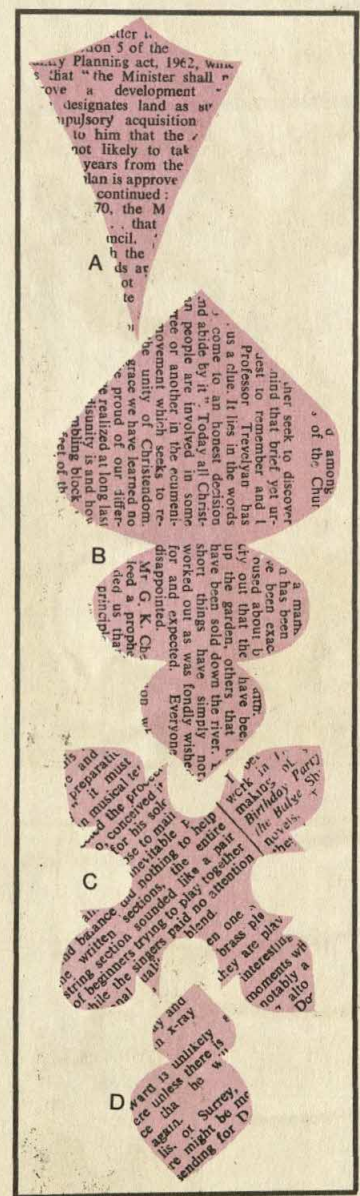
Cutting out the felt

5. Pin patterns to appropriate colours of felt, arranging them very carefully to follow the diagrams. As patterns A (mauve) and B (pink) will be used to fill in the cut-outs of the orange cushion, leave ¼in seam allowance on these patterns. Cut all other patterns to the exact size.

Tack the pattern on to the felt and remove the pins. Use a small pair of scissors with very sharp points to begin cutting out each shape, then continue with normal cutting-out scissors. If the raw edges are not smooth, trim with the small scissors. When cutting out is completed, you will have four mauve A with ¼in seam allowance, four pink B with ¼in seam allowance, four orange A, four orange B, one pink C, and eight pink D shapes. The orange felt will also have four A cut-outs and four B cut-outs.
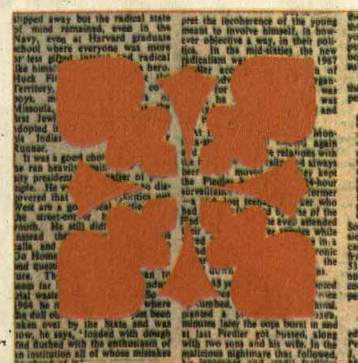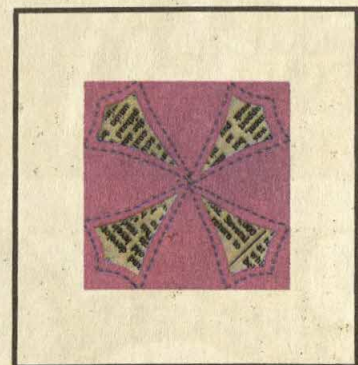
To make the orange cushion

6. Pin and tack four mauve A shapes and four pink B shapes to the wrong side of the orange felt, filling in the eight cut-outs. Machine, with a straight stitch, on the right side of the felt, as close to the raw edge as possible. (If you want a more decorative finish, use a zigzag stitch.) Next, still working on the right side, pin, tack and machine in place four pink D shapes.
Remove all tacking threads.
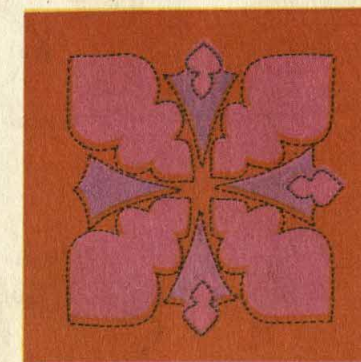
To make the yellow cushion

7. Criss-cross the yellow felt square with tacking thread as shown in the diagram, which will enable you to position the shapes correctly. Pin, tack and machine the remaining four orange A shapes and four orange B shapes on to the right side of the yellow felt. Then pin, tack and machine the one pink C and the remaining four pink D shapes into position as shown.
Remove all tacking threads.
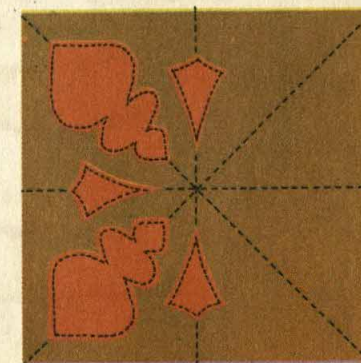
To make up cushions

8. Place plain orange and yellow felt pieces to appliquéd pieces with right sides facing. Tack and machine around the sides with ¼in seam allowance, leaving a 12in opening along one side for inserting the zippers. Turn to the right side. Pin and tack, then stitch zippers into place. Insert cushion pads.
If you are stuffing with kapok, tease it out first, then do not pack tight but fill gently.
Turn in seam allowance and stitch up the openings securely by hand.

The Great Fire of London

This machine-embroidered picture by Joan Gilbert, 'Musicians Escaping from the Great Fire of London', is based on a 17th-century engraving of the Great Fire by Visscher.

Joan Gilbert, who has had exhibitions of her embroidery, translated the engraving into appliquéd fabric worked over richly with cotton yarn and occasional gold and silver threads. It took her about a month, using a domestic automatic electric sewing machine.

In 1666, as the picture shows, there was an apple orchard at Whitefriars, surrounded by the pleasant buildings of the Carmelite monastery, which were still standing. There was a fine water-gate with steps leading down to the broad highway of the Thames. Flames and smoke fill the background and give urgency to the hurrying figures. The musicians are carrying their lutes, harps and mandolines to safety. There is also a red hurdy-gurdy, a lyre and a baryton (pronounced bar-ee-to(ng), a member of the viol family) in the rescue operation.

In the boat, a little figure in pink is gripping two big cheeses under his arms. Cheeses could be almost as valuable as instruments. (Pepys buried two cheeses in the cool river bank to avoid damage by fire.) One fellow is carrying a bag of fine linen, and a pompous person bears away his casket full of jewels.

The lights of Hampstead can be seen through the flames. In a sky obscured by smoke, the large gold braid stars stand still above the hullabaloo.

Instruments like those carried by the musicians can still be seen at the Victoria and Albert Museum. Made of highly polished, often rare, woods, they are inlaid with bone, ivory, silver and gold.
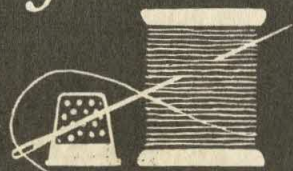

Two details of the Fire of London picture showing some of the stitches and materials used
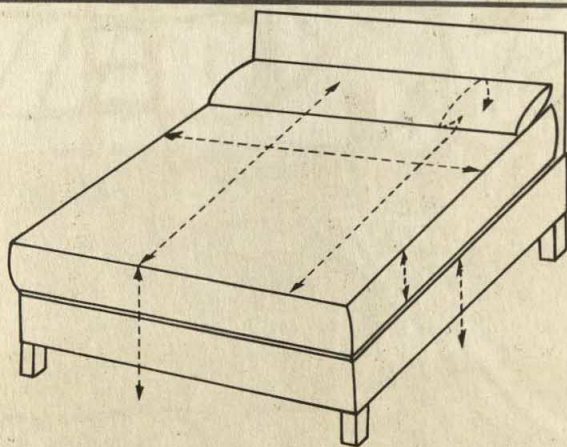
Bed-heads and spreads

The most eye-catching mass of colour in a bedroom is often the bedspread and if you are lucky enough to own a fine patchwork quilt it can become the focal point of your room. But for just as good an effect it's easy to make an unlined, throw-over bedcover and head-board cover to match.

Making a bed cover

Calculating the material

Measure the bed carefully, noting its width and length, also the height from the floor to the top of the bed clothes. (Whether you buy one, two or three lengths depends of course on fabric width and bed size.) Should you decide to tuck the cover around the pillows, it is wise to allow an extra 18in of material on each length. Remember that if the material has a block print you must allow extra in order to match the design at the seam. (Furnishing fabric print designs are usually large block repeats.)

Decorate an attractive throw-over bed cover with simple embroidery

Measure as shown to work out how much fabric you need

large dinner plate or some other rounded object about 18in in diameter as a guide to neaten the curve at the corner. Cut away the excess material leaving a 1¼in hem allowance.

Turn in ¼in and then make a 1in hem all round the cover. To avoid puckering and fullness at the rounded corners, make a line of running stitches in strong thread ¼in from the edge. When you turn in the further inch of material the thread can be pulled up and the fullness evenly distributed. Mitre the corners at the head of the cover and machine or hand-sew the hem.

To make the cover

Making instructions are given for the average double bed size, for which you will need two lengths of 48in or 54in fabric.

Cut the fabric into two lengths, making sure that they match together if the fabric has a design. Cut one length in half lengthwise, thus making two half widths. Cut off the selvedges so that the material will not cockle. Put the right sides together and tack the two half widths on to each side of the centre panel. Join the pieces with a flat-fell seam.
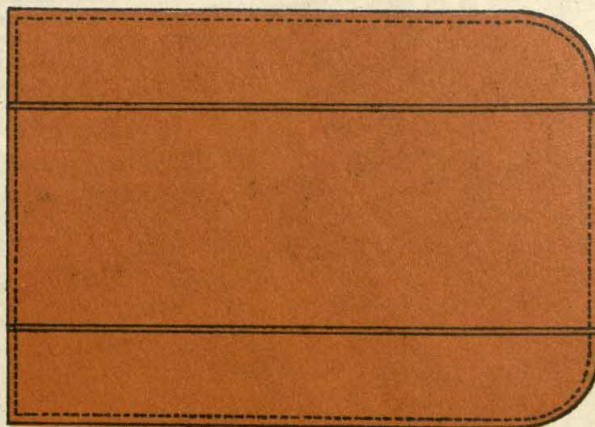
Rounded corners

Put the cover over the bed and pin a line where the material touches the floor at the corners of the foot of the bed. Use a


Give the cover a neat finish by making rounded corners

*Or save time by buying a pretty printed fabric and sewing on a border*

Version for bed with footboard

If the bed has a foot-board, a throw-over bed cover will be rather bulky at the corners. To avoid this, simply make the bedspread as already described but join the half widths along the length of the bed only. But remember to take this into consideration when calculating the amount of fabric you'll need. Also, this time, the tuck-in at the top will have to be longer to wrap completely round the pillows, so allow another 10in for tucking down the back. When making up this version, mitre all the outside corners.
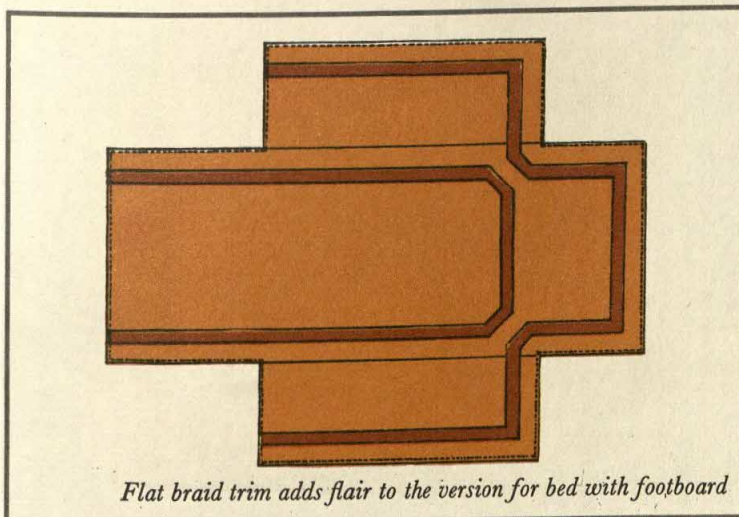
Flat braid trim adds flair to the version for bed with footboard

You can trim bed covers when the cover is finished but remember to trim head-board covers before stitching.
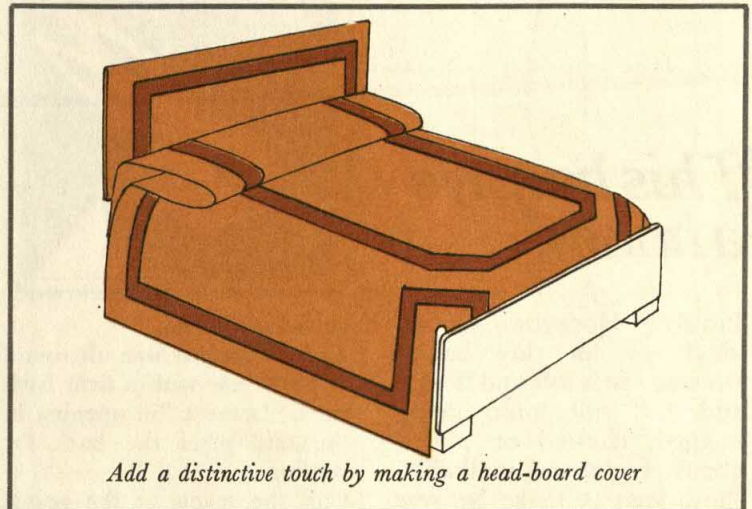
Add a distinctive touch by making a head-board cover

Covering a head-board

First, measure up to find the amount of material you'll need. Measure the height of the head-board, allow twice this amount plus allowance for turnings and hems. For a double bed you will need two lengths. You will also need 1½yds of ½in tape (cut into four pieces) and border trim as required.

To make up

Join fabric if two widths are required with a flat-fell seam and press. Place fabric right side up, attach and stitch trim. Next, turn in ¼in then make a 1in hem top and bottom on wrong side. Machine or hand sew, attaching the four pieces of tape in positions indicated, measuring from seam edge to centre.

Now fold cover in half with trim on the inside. Stitch the two seams with ¾in turnings.

Press open seams and stitch across corners as shown. This is for ¾in thickness of board. The thickness of the head-board dictates what measure to stitch across corners.
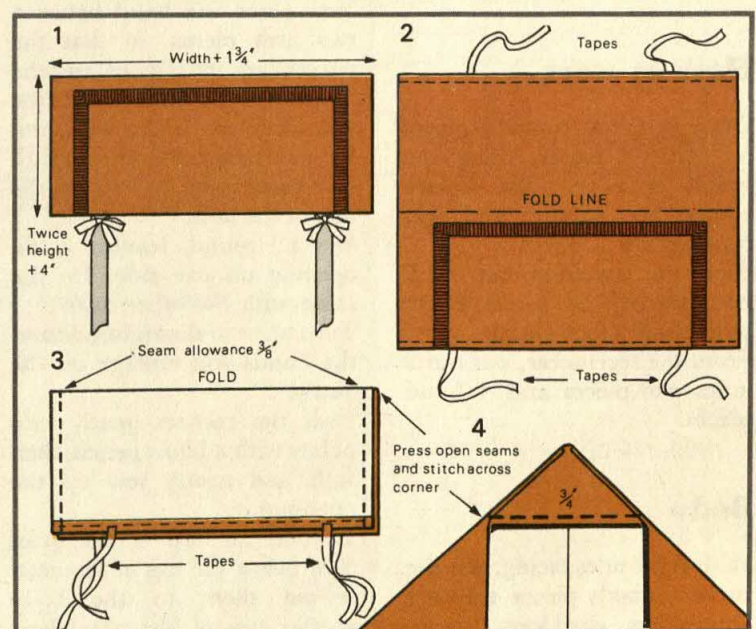
This bunny's a honey!

Lovable Honeybun is an ideal toy for tiny babies because she is soft and floppy and will not mind being hugged, chewed or pulled about. Light and washable, she is easy to make because the body is all in one piece.

What you will need:

- [ ] ½yd pink towelling
- [ ] ½yd 1in wide broderie Anglaise trimming or ribbon
- [ ] Small piece of pale pink seersucker or cotton
- [ ] Stranded embroidery cotton for the features
- [ ] Stuffing. Choose this carefully if you want to be able to wash Honeybun. Terylene fibre is best, but old nylon stockings washed and cut into small pieces are good, as they dry quickly and will not discolour the fabric

How to start

Draw your own pattern pieces on squared paper, using the graph opposite. One square equals 1in square and ¼in turnings are allowed.
From the towelling, cut out 2 body pieces, 4 ear pieces, 4 arm pieces and 1 foot gusset.
From the seersucker, cut out 2 inner ear pieces and 4 hand pieces.

Body

With right sides facing, pin the two main body pieces together positioning the foot gusset between the feet.
Tack, then machine all round or hand sew with a firm back stitch. Leave a 3in opening in the middle of the back for stuffing.
Clip the seams at the points marked with a slash on the graph, taking care not to cut too close to the stitching.
Turn to the right side and stuff lightly to form a gently rounded shape. Do not stuff the feet too tightly, or they will stick out sideways.
Sew up the 3in opening with small stitches.

Arms and hands

With right sides facing, pin, tack and sew the hand pieces together, leaving the wrist end open for stuffing.
Clip seams where marked, turn to the right side and stuff.
Tack across the wrist opening. Now place one hand between two arm pieces, so that the wrist edges are aligned and the fingers hang down towards the shoulders, as in the diagram. Pin and tack firmly through all four thicknesses and round the rest of the arm.
Sew all round, leaving a 2in opening on one side. Do the same with the other arm.
Turn arms to the right side and the hands will emerge on the outside.
Push the corners gently into points with a blunt pencil, then stuff and neatly sew up the openings.
Position the top of the arms 5¼in below the top of the head sewing them to the body at the top of the shoulders.

Ears

Turn under seam allowance all round inner ear pieces and edge tack.
Sew an inner ear piece centrally on to each towelling ear piece with slip stitch.
Place right sides of ear pieces together, pin, tack and sew, leaving open along the bottom edge.
Turn to the right side, edge tack, moulding the ear into shape, and press.
Remove tacking, turn in and sew up the bottom edges, pinching them together to make them slightly rounded.
Firmly sew the ears in the position on the head where they look best.

Face

Embroider the features as shown in the diagrams, using three strands of embroidery cotton. Stem stitch the eyebrows and the mouth, and use satin stitch for the eyes and the nose.

To finish off

Sew the broderie Anglaise trimming round the hem and neck, or trim with ribbon.

Honeybun—a toy which will be loved by children and adults alike!

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EAR
CUT 4

FOOT GUSSET CUT 1

BODY CUT 2

ARM
CUT 4

HAND
CUT 4

INNER EAR
CUT 2

One square = 1 in.
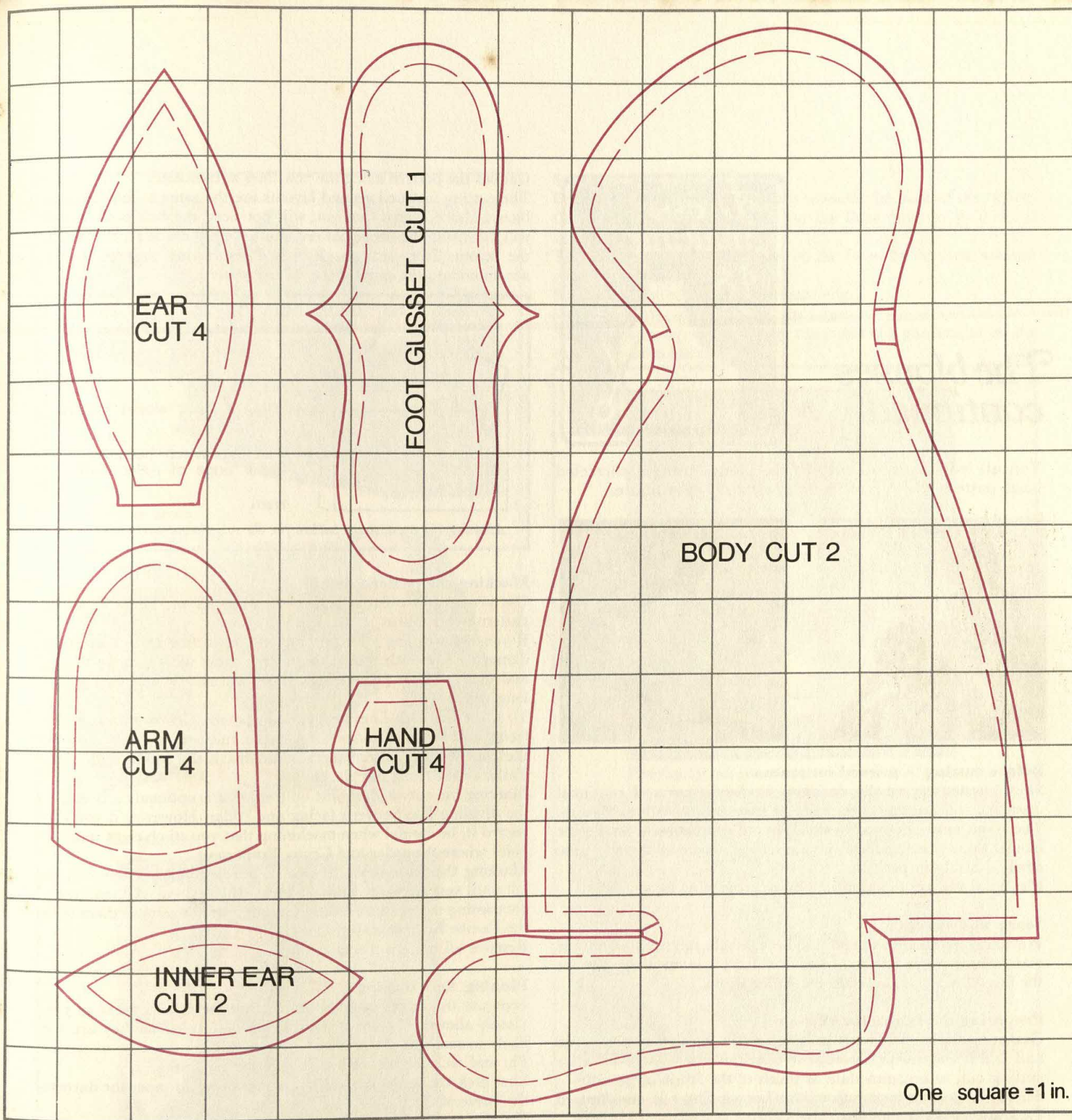
Graph for Pink Rabbit pattern

Wrist edge

Hand lying between
two arm pieces.

Shoulder

Stitching line

Satin stitch

Stem stitch
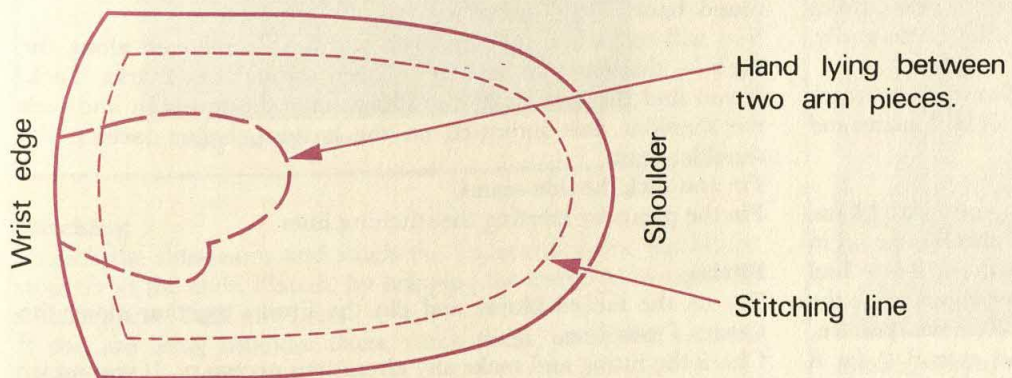
Detail: Stitching the hand and arm.
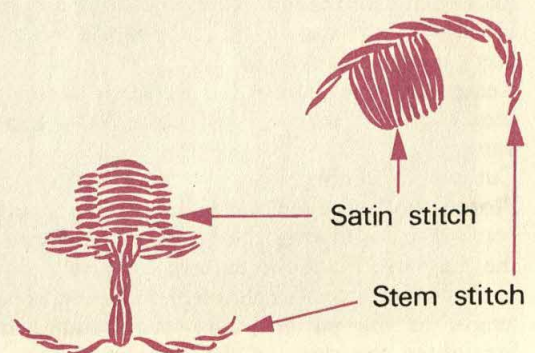
Trace features and then er

The blouses continued

You are now ready to cut out the blouse, using a corrected basic pattern which records every detail of your figure.

Before cutting — a word on seams

Shirt blouses are usually designed for hard wear and continual washing, and are therefore made in materials to withstand both. The seams must be strong to stand up to this treatment. So, for the blouses shown here, a flat-fell seam is used, where all the edges are stitched firmly in position.

Flat-fell seams are the traditional type of seaming for shirting.

Seam allowance

Previously, seam allowances have been $\frac{3}{4}$ inch. But to avoid double seam trimming and to give you the correct seam allowance for the flat-fell seam, allow only $\frac{5}{8}$ inch for seams.

Preparing the fabric for cutting

Green basic blouse with pointed cuffs. Straighten the fabric and fold it lengthwise, selvedge to selvedge. Use a large table for cutting out, to accommodate as much of the fabric as possible. Select the correct layout from the Layout Sheet in the Pattern Pack and follow it carefully.

Pin all the pattern pieces securely on the fabric, with the Centre Back on the fold as indicated, and using any corrected new pattern pieces you have drawn up. If the fabric you are using marks easily, don't use too many pins.
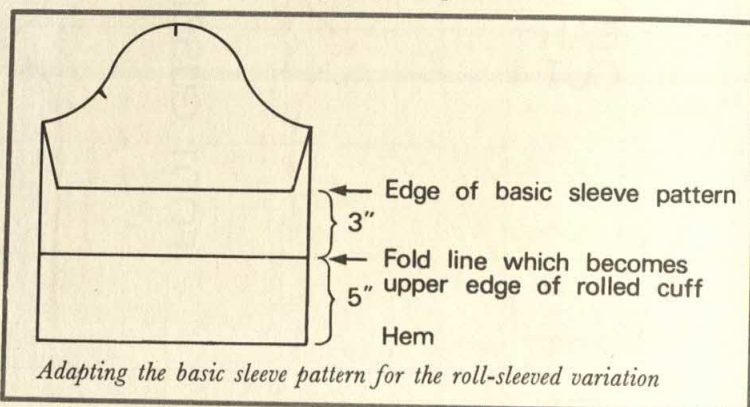
Remember, the pattern has no seam or hem allowance, so mark these on the fabric round each piece. Allow $\frac{5}{8}$ inch for both seams and hems.

Cut out the blouse.

Floral, roll-sleeved variation. Before cutting out this blouse you will have to alter the basic blouse sleeve pattern as shown in the diagram. Place the pattern (or new sleeve pattern if you had to make one in the last chapter) on a sheet of paper about twice the length of the pattern, and draw round it. Remove pattern. Straighten the slope of the underarm-seam and extend it for 8 inches. Mark the fold line 3 inches down from the old sleeve edge.

Cut out the pattern along the new lines as indicated.

The cutting instructions and layouts are the same as for the basic blouse above except that you will not need the cuff pattern and will substitute the sleeve pattern you have just made for the one in the layout. The yardages given in Dressmaking chapter 16 will accommodate the extra length of the pattern.

Adapting the basic sleeve pattern for the roll-sleeved variation

Edge of basic sleeve pattern
3"
Fold line which becomes upper edge of rolled cuff
5"
Hem

Marking the pattern details

Use continuous tailor's tacks to transfer all markings from the pattern to the fabric.

If you are working with fine fabrics, use a fine thread to avoid damaging the cloth. Make the tailor's tacks with a single thread and small stitches $\frac{1}{4}$ inch long. These will not fall out as easily as long stitches.

To make the dash lines on the cuff and the Centre Front on the facing and blouse, remove the patterns, measure the distance from the edge of the pattern pieces, and mark the fabric with pins. Tailor's tack along the pin lines.

Marking the curved dash line on the collar is optional: it is simply the dividing line between facing and collar. However, if you disregard it, be careful when machining that you stitch right into the point where the collar and Centre Front meet.

Marking the buttonholes at this stage is optional. These can be left until you are ready to make them. If you do mark them, use a contrasting coloured thread, so that you cannot confuse them with the Centre Front markings.

Remove all pattern pieces.

Pinning and tacking

Separate the pieces of fabric by cutting the tailor's tacks as previously shown. Use small scissors on fine fabrics, as they are less likely to snag the material.

Pin and tack the blouse bodice together for fitting.

First tack the underarm darts, remembering to taper the darts to the curve of the body.

Pin the shoulder-seams, disregarding the shoulder dart (unless you have fitted a shoulder dart to overcome the problem of a round back).

You will see, when pinning, that you have some ease along the back — this must be held in between the balance marks. Tack. If you find the material is too stiff to take the ease, pin and tack the shoulder dart indicated on the pattern, before tacking the shoulder-seam.
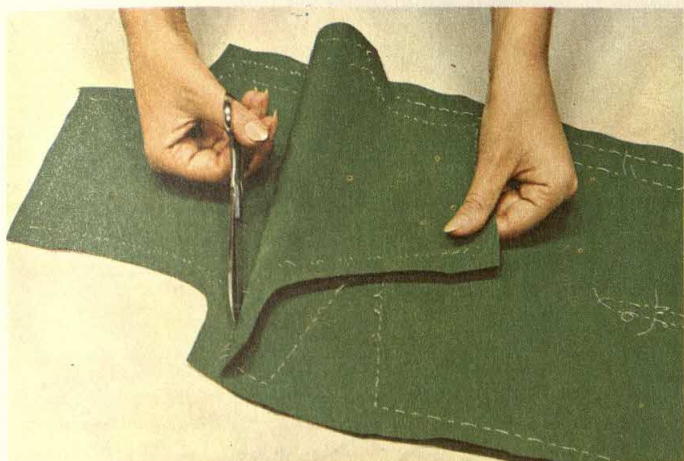
Pin and tack the side-seams.

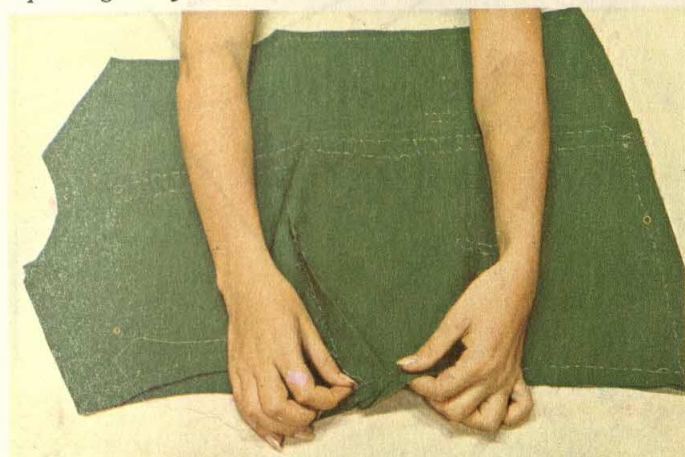Pin the pleats by meeting the stitching lines.

Fitting

Try on the tacked blouse and pin the Fronts together along the Centre Front line.

Check the fitting and make any alterations necessary. If you prefer less fullness round the waist, make the pleats deeper.

Separating the layers

Tacking the side-seam

Stitching the side-seam

Stitching the flat-fell seams

Press the side and shoulder-seams towards the back of the blouse, then trim the seam allowance, on the Back only, to $\frac{3}{16}$ inch, as these edges go inside the fell.

Turn under the edge of the seam on the Front by the same amount you trimmed off the Back.

Pin and tack over the trimmed seam edge.

Stitch the seams down, close to the edge.

Flat-fell seams can be worked on the inside of a garment or on the outside — both are correct.

Pressing the side-seam to one side for flat-fell seam

Tacking the flat-fell seam

Stitching the flat-fell seam

Stitching

Unpick the side-seams and stitch the underarm darts. Fasten off securely at the ends. Flatten, by bringing the dart fold to meet the stitching line. Tack and press.

If you are using shoulder darts, stitch them, and press towards the centre.

Stitch the side and shoulder-seams.
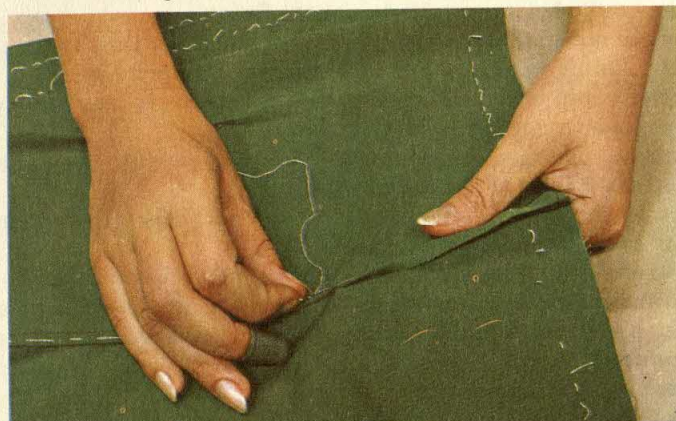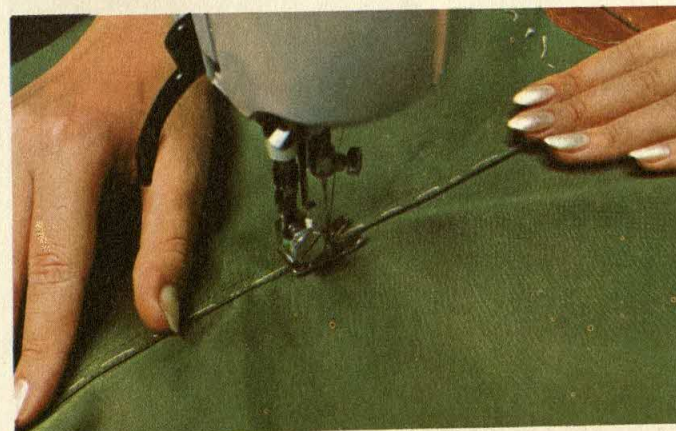
Attaching the collar

Sew the under collar pieces together at the Centre Back. Press seam open.

Working with the under collar uppermost, pin it to the neck edge of the blouse, right sides facing. Match Centre Backs, and make sure the front edge of the under collar falls on the Centre Front of the blouse.

Tack in place. It is important to tack the collar down with small stitches because of the adverse pulling of the fabric along the neck line.

Stitch along the seam line and remove the tacking. Fasten off the threads securely at each end.

Snip the collar seam allowance where it meets the shoulder-seam of the blouse, to within a fraction of the stitching line.

Press the Back neck and collar-seams into the collar.

Snip into the seam allowance of the Front neck edge of the blouse, only. To enable you to stitch on the collar and facing in one movement, cut into the seam allowance of the neck edge at the Centre Front to within one or two grains of the stitches. Press seam open.

Be careful not to stretch the seam when pressing, and turn it carefully on a sleeve board to avoid making creases on the collar. By pressing the seam in this way you lessen the chance of ridges showing through the facing and collar.

Stitch the collar and facing pieces together at the Centre Back seam. Press seam open.

With right sides facing, pin and tack to the blouse, working with the under collar and blouse front uppermost. Make sure that the markings on both collar and under collar match perfectly. Stitch round the outer edge of the collar and down the fronts.

Having snipped the neck edge at the Centre Front, you can stitch into the corner of the notch on the top collar and facing by turning the seam allowance of the wrap on the neck edge out of the way of the needle before you stitch it to the facing.

You will notice that the top collar is slightly fuller than the under collar. This is to allow for the roll when it is turned out.

Carefully snip into the corner as shown, and cut across the points of the collar to take away the surplus fabric.

Turn the collar and facings to the inside and carefully tack round the stitched edges. Press the edges gently.

Turn in the seam allowance along the inside edge of the facings as far as the shoulder-seam. Pin and tack.

Neaten the edges by machine stitching close to the fold edge.

Turn under the seam allowance on the collar along the Back neck seam, pin and tack so that it lies just on the previous stitching line. Hand sew it down.

Press the collar from underneath.
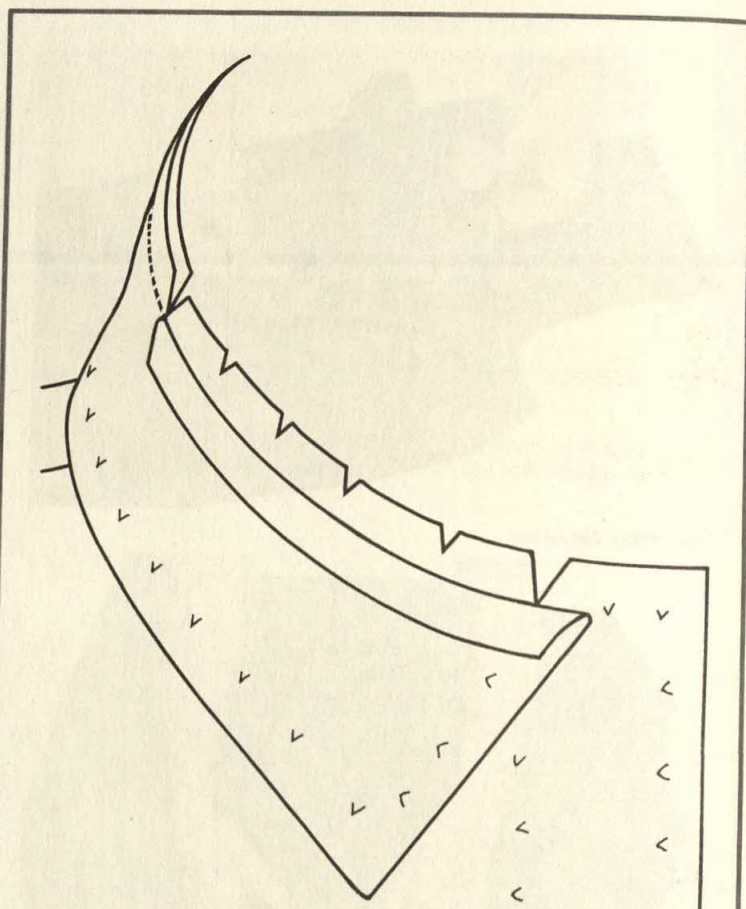
Snipping the neck seam allowance
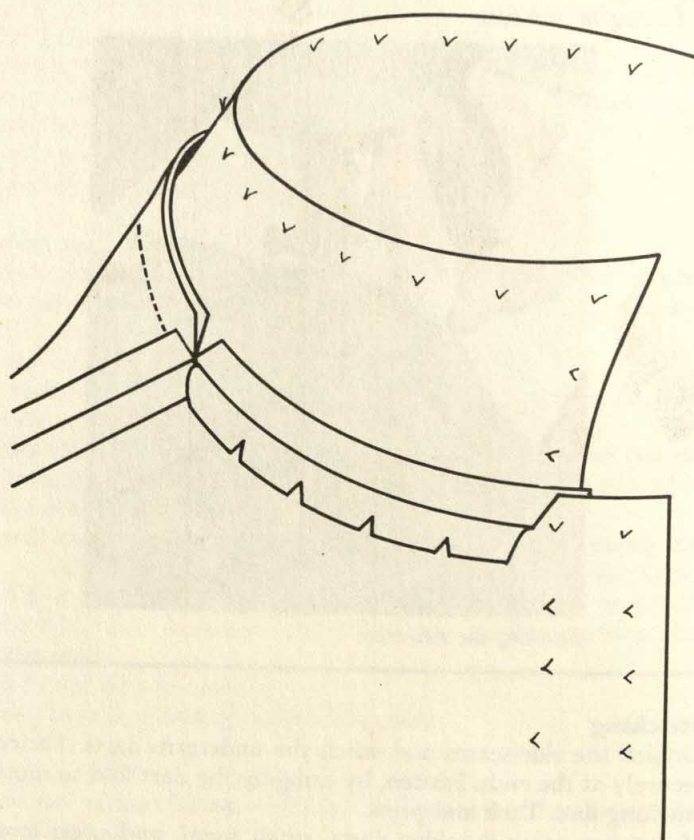
The pressed neck seam allowance in position

Stitching on the under collar

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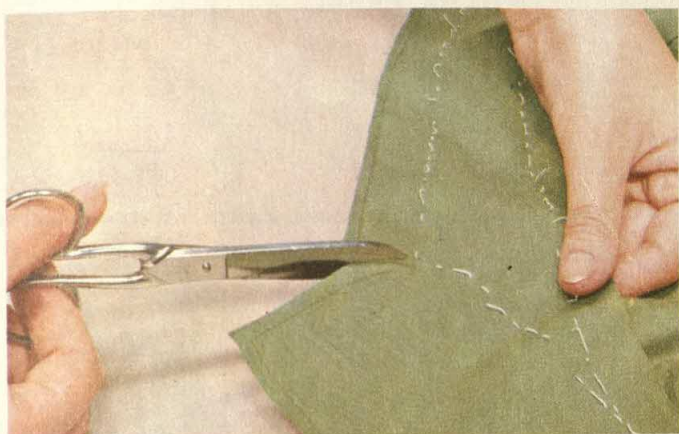
Cutting into the notch on the collar

Trimming the seam allowance across the collar point

Sewing the back neck edge in position

Stitching under the inner edge of the facing to neaten

The flat-felled seam

For a flat-fell seam, trim one seam allowance to $\frac{5}{8}$ inch and the other to $\frac{3}{16}$ inch.

Press seam allowance to one side with the wider seam allowance covering the trimmed allowance.

Turn under the edge of the upper seam allowance so it is level with the trimmed seam. Pin and tack over the trimmed seam edge.

Stitch close to the edge.

This seam can be worked on the inside or outside of a garment.
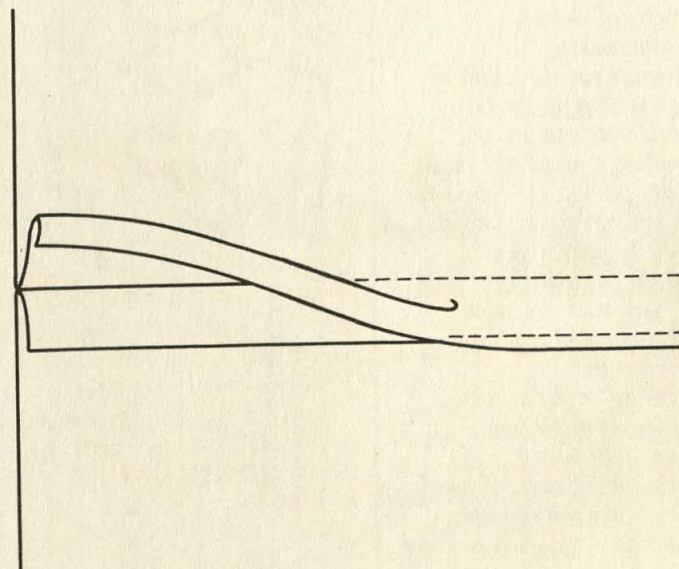
The flat-fell seam

Fashion Flair

Appliqué equals fashion

Use bold, colourful appliqué in dressmaking as an interesting and attractive form of surface decoration. It's an easy way, too, of bringing an individual fashion touch to your clothes. The basic technique for doing appliqué is fully explained in the Golden Hands embroidery chapters.

Golden Hint. To make a scalloped trim along a straight hem edge, measure the width of the hem and divide it into equal amounts to give you the width for each scallop. Scallops are easier to work if they are not absolutely round, so take one third of the distance from each end of the scallop to find the highest point and level it at the top.

Prepare a template of firm cardboard to these measurements.

Measure out the width of each scallop on the facing fabric first and use the template to mark the shape. When you cut the fabric for the scallop trim, allow enough depth to make a hem.

Cut the scalloped edge with no more than 3in seam allowance and clip into each corner.

Working on a flat surface, pin the seam allowance under with pins at right angles to the edge. Tack close to the folded edge and press before you pin and stitch it into the garment.

Pattern Library

Appliqué pot-holders

Make these gay pot-holders as presents for yourself to brighten up your own kitchen. You will need

- [ ] Two 9in squares of coloured felt
- [ ] Small pieces of contrasting colours
- [ ] One piece of thin plastic foam 8½in square
- [ ] Matching sewing threads or transparent thread
- [ ] A pair of sharp scissors
- [ ] A pair of pinking shears

Detailed instructions are given for the scarecrow. You can then apply these instructions to whichever design you choose to do.

Copy on paper or cut freehand the shape of the coat, the pole, the head, the hat and the eyes and mouth. Cut out the shapes in felt. Use pinking shears for the ragged edges of the scarecrow.

To make up

Work the small shapes on to the larger shapes first, before sewing them on to the background. This way you do not have to work through too many layers at a time, which can cause puckering. Position the larger shapes on one 9in square and sew them down, using small hemming stitches at ¼in intervals, or machine. Place the foam between the two pieces of felt, leaving the motif on the outside, and tack all round, ½in from the edge, making sure you catch the foam in the seam. Stitch the two pieces together, finishing the edge with a machine zigzag stitch. Alternatively, you can use a firm back stitch or straight machine stitch and finish the edges by trimming with pinking shears.

Make a metal eyelet hole in the top right-hand corner with an eyelet punch, or cut a small hole with a sharp pair of scissors and work buttonhole stitch round it.

Be your own designer

This chapter tells you in simple terms how to be your own designer. Once you have mastered one of the two possible techniques, you will be able to have patterns which are exactly what you want in style and fit. Don't be too ambitious to start with—progress gradually to more complicated ideas.

1. Graph paper planning method

The graph paper planning method, most widely used by professional designers, involves planning on graph paper every stitch to be knitted—casting on and off, increasing, decreasing, and openings—and shows in diagram form what the written instructions say in words. It is not worked to scale: one small square represents one stitch and each line of squares represents one row.

2. Paper pattern method

The paper pattern method involves making a paper shape from a garment which already exists in your wardrobe. You may prefer this method if you like to follow an existing outline.

For both methods the first stages are the same. The yarn, stitch and tension must all be decided on before you can begin.

Don't over-complicate what you are trying to do

Choosing the yarn (both methods)

Decide on a simple shape for a first attempt and then consider which yarn will be most suitable for the stitch you want to use. It may sound obvious, but don't choose a double knitting yarn with an irregular surface, such as bouclé or mohair, if you have already made up your mind to use a lace stitch. Alternatively, don't pick a dainty two-ply yarn if you want to make a husky sports sweater! Once you have decided on the style, stitch and yarn, stick with it! At this stage it's so easy to be side-tracked with visions of all the gorgeous garments that you can add to your wardrobe, but be content to work on one idea at a time. Don't try to combine too many ideas in one garment.

Don't just take any old wool and start to knit

Tension (both methods)

Make a sample square, using the stitch and the yarn you've chosen, so that you can find exactly how many stitches and rows there are to 1 inch. Make this test square at least 4 inches so that you can check the tension for 1 inch over 4 inches and so stand less chance of being half a stitch out in your calculations.

Measure the square carefully with a ruler to see exactly how many stitches and rows there are to 1 inch. Note this down, because all your future work on this design must be based on this tension.

Taking your measurements (both methods)

This is the moment to make a careful note of your own measurements, or those required for the garment.

Remember that in all garments an allowance is made for movement, which is called 'tolerance'. For a bust measurement the allowance is usually about 2 inches. A loose chunky jacket may have a 'tolerance' of 4 inches added to the actual measurements.

Finding the right number of stitches to cast on (both methods)

Let us take as an example a simple jersey in old shale stitch (see Knitting Know-how chapter 13), which, on a sample using No.10 needles and 4-ply yarn, gives a tension of 7 sts and 9 rows to 1in.

If you are making this in the ordinary way, with Back and Front each being half of the work, then the number of stitches for the Back will be half the bust measurement plus half the tolerance allowance, plus 2 stitches to allow for seaming. So, using the tension given, for a 36in bust, the sum will look like this: 18in at 7sts per in = 126 + 7 = 133 + 2 = 135.

Now it is essential to see if the stitch you have chosen will divide evenly into this total. You may have to decide whether you prefer to work with extra stitches or fewer stitches, altering the width slightly. In this case, old shale stitch requires a multiple of 11 + 2 edge stitches. The nearest to the required total of 135 is 134, and for a light jersey, one stitch fewer would be reasonable. Having given points common to both methods, let's take the differences.

Method 1 (graph paper planning)

The graph paper method is very much like making a map of what you are going to knit. Once you have calculated the number of stitches you are going to cast on, mark one square for each stitch along the first row of small squares. It is useful to develop your own code of marks, so that by glancing at the graph paper you can tell immediately whether the stitch is to be knitted or purled, decreased or cast off. For instance, a sloping line \ can be used to indicate a knit stitch and the reverse / for a purl stitch.

By now you have decided whether to have a hem or a ribbed edge and you know the number of rows to 1 inch. So, mark each line of small squares to represent one row until you have the correct number of squares marked to give you the required length of the side-seam to the beginning of the armhole.

Continue working out each step, armhole shaping and depth, neck shaping and shoulder casting off, and mark out on the graph paper until you have completed the Back and Front.

Avoid circular yokes, seamless garments and any complicated decreasing and increasing. You will be able to work out more complicated designs when you have had experience.

Make sure each side of the garment is the same length

Method 2 (paper pattern)

Trace on to paper the exact shape of an existing garment, then simply knit each piece to the same shape. Before beginning to work, check carefully that the drawing of each piece is exact. If the shape is correct the result will be much more satisfactory. Once you have begun to work, constantly check that your knitting is the same shape as the paper pattern. This is not always easy, as the unpressed knitting is not as flat as the paper pattern, but care taken to measure accurately will save disappointment or time spent in rattling down (knitter's jargon for unravelling!) your work and re-knitting.

Don't try to combine too many ideas into the one design

Pointers towards success

1. Choose a simple design to begin with. Don't put all your ideas into one design.
2. Choose the yarn and stitch carefully, so that both are suitable for the type of garment.
3. Make a large sample square before beginning the garment, using the yarn, needles and stitch you have chosen, so that you are certain about the number of stitches and rows to 1 inch.
4. Make a list of the required measurements for the garment you are going to make.
5. Decide which method you are going to use, and chart carefully or make the paper pattern with accuracy.
6. When making two similar parts, such as sleeves or fronts, use a row counter to be certain that they are exactly the same length — measuring is not sufficient.
7. The choice of materials is part of designing, so is the actual working and so is the making up. Don't try to hurry any part or the result will suffer. The choice of trimmings such as buttons also important. Be sure that the colour and size are correct the type of design you want to make.

The prettiest suit in town (part 1)

Basic Wardrobe Crochet

The instructions given here are for the crochet suit jacket and buttons. You will find the skirt and blouse to complete the suit in the next Basic Wardrobe chapter.

Sizes
Jacket to fit 32[34:36]in bust
Length, 22[22½:22½]in
Sleeve-seam, 12½in
The figures in square brackets [ ] refer to the 34 and 36in sizes respectively

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Tension for this design
6½ sts and 4¾ rows to 1in over patt worked on No.3·00 (ISR) hook.

Materials shown here
Patons Cameo Crepe
Jacket, 11 [12:13] oz in main shade A,
1 oz in contrast B
Eighteen small button moulds
One No.3·00 (ISR) Aero crochet hook
One No.2·50 (ISR) Aero crochet hook

Jacket back

Using No.3·00 (ISR) hook and A, work 111[119:127] ch.
1st row (right side) 1dc into 2nd ch from hook, *1dc into next ch, rep from * to end of row.
110[118:126] sts.
2nd row 3ch, miss first st, *(yrh, draw loop through next st, yrh, draw loop through 2 loops on hook) twice, yrh, draw loop through all 3 loops on hook, 1 ch,

rep from * ending 1tr in last st. Turn.
3rd row 2dc in first ch sp, *2dc in next ch sp, rep from * ending 2dc in 3 turning ch. sp. Turn.
The 2nd and 3rd rows form the patt and are rep throughout.
Continue in patt until Back measures 13½in, ending with a 2nd patt row.

Shape raglan
1st row Ss to 2nd ch sp, 2dc in this ch sp, patt to last ch sp. Turn.
106[114:122] sts.
2nd row Patt. Turn.
3rd row 1dc in each of first 2 ch sp, patt to last 2 ch sp, 1dc in each of last 2 ch sp, thus dec 2 sts at each end of row. Turn.
Rep 2nd and 3rd rows until 34[34:38] sts rem.
Work 1 row. Fasten off.

Right front

Using No.3·00 (ISR) hook and A, work 45[49:53] ch.
Work 1st and 2nd rows as given for Back. 44[48:52] sts. **

Shape front
1st row (3rd patt row) 3ch, 1dc into 2nd ch from hook, 1dc in next ch, patt to end. Turn. 46[50:54] sts.
2nd row Patt. Turn.
3rd-6th rows Rep 1st and 2nd rows twice. 50[54:58] sts.
7th row As 1st row.
8th-10th rows Patt.
11th-14th rows As 7th-10th rows.
15th-16th rows As 1st and 2nd rows. 56[60:64] sts.

Continue in patt without shaping until Front measures same length as Back to raglan shaping, ending with a 2nd patt row (front edge).

Shape raglan
1st row Patt to last ch sp. Turn. 54 [58:62] sts.
2nd row Patt. Turn.
3rd row Patt to last 2 ch sp, 1dc in each of last 2 ch sp to dec 2 sts at raglan edge. Turn.
Rep 2nd and 3rd rows until 30 [32:34] sts rem, ending at front edge.

Shape neck
Next row Ss to 6th ch sp, 2dc in this ch sp, patt to last 2 ch sp, 1dc in each of last 2 ch sp. Turn. 18[20:22] sts.
Next row Patt. Turn.
Next row 1dc in each of first 2ch sp, patt to last 2 ch sp, 1dc in each of last 2 ch sp. Turn.
Rep last 2 rows 2[2:3] times more. 6 [8:6] sts.
Now keep neck edge straight and dec at raglan edge only as before, until 2 sts rem.
Work 1 row. Fasten off.

Left front

Work as given for Right front, to **.

Shape front
1st row Patt. Turn.
2nd row 5ch, working into 5th ch from hook, patt to end. Turn. 46[50:54] sts.
3rd-6th rows As 1st and 2nd rows twice. 50[54:58] sts.
Complete to match Right front, reversing all shaping.

Right sleeve

Using No.3·00 (ISR) hook and A, work 37[39:41] ch and work 8 rows in patt. 36 [38:40] sts.
Inc row Work 3dc in each of first 2 ch sp, patt to end. 38 [40:42] sts. Work 9 rows without shaping. Break yarn.
Using No.3·00 (ISR) hook and A, work 27 [29:31] ch.
Work 8 rows in patt. 26 [28:30] sts.
Inc row Patt to last 2 ch

sp, 3dc in each of last 2 ch sp. 28 [30:32] sts.
Work 10 rows without shaping. Do not turn but continue in patt across 38 [40:42] sts on first piece. 66 [70:74] sts. Work 1 row.
Inc 2 sts as before at each end of next and every following 12th row until there are 78 [82:86] sts.
Work without shaping until 12in from beg, ending with a 2nd patt row.

Shape top
1st row Ss to 2nd ch sp, 2dc in this ch sp, patt to last ch sp. Turn.
2nd-4th rows Patt.
5th row 1dc in each of first 2 ch sp, patt to last 2 ch sp, 1dc in each of last 2 ch sp. Turn.
Rep last 4 rows 0 [1:1] times more, then rep 4th and 5th rows until 6 sts rem.
Work 1 row. Fasten off.

Left sleeve

Work as for Right sleeve, noting that first piece to be worked will be the small piece.

To make up

Block and press each piece on wrong side using a warm iron and damp cloth.
Join sleeve-seams.

Sleeve borders

Right sleeve
Using No.2·50 (ISR) hook and B, with RS facing, beg at top of slit and work 1 row dc down slit and along lower edge.
Work 3 rows dc, working extra dc at corner to keep it square.
Next row Work in dc, making 3 button loops evenly spaced down slit. To work a button loop, work 6ch and miss 2 sts. Work along lower edge and up other side of slit. Turn.

Work picot edge
Next row 1ss in first st, *1ss in next st, 3ch, 1ss in same st, 1ss in next st, rep

from * down slit, along lower edge and up top of slit, working picots along ch of button loops. Fasten off. Overlap button edge and stitch on RS at top of slit.

Left sleeve
Work as for Right sleeve,
NB Button loops will be worked at opposite end of row.
Using a flat seam, join raglan and side-seams.

Work front border
Beg at side-seam on Right front. Using No.2·50 (ISR) hook and B, with RS facing, work 1 row dc along lower edge of Right front, round corner and up Right front edge, round neck, down Left front and along edge to start. Turn. Work 3 more rows dc, working extra dc round curves and at neck edge.
Next row Work in dc, making 12 button loops as on sleeve, evenly spaced up Right edge, the first to come ½in in from where curve ends, the 12th to come 2 sts down from neck edge. Work to end in dc. Turn. Work picot edge as for Sleeves all round.
Fasten off.

Button covers

Using No.2·50 (ISR) hook and B, work 4ch. Join into circle with ss into first ch.
1st row Work 9dc into circle.
Work 4 rounds dc. Fasten off. (work eighteen)

Place button moulds inside covers and draw up tightly. Stitch in position. Press seams.

▼ *Detail of jacket buttonhole edges*

Crochet Know-how 19

Up-braided

Borders and braids using several colours are easy to do. They can be worked in a wide range of materials, from fine cotton to coloured string, to make cushion and curtain edges, hatbands, belts and hairbands.

Braid 1 (violet and lilac)

With lilac, work a chain the required length, of a number divisible by 3. Break yarn. Do not turn chain.

1st row. Join violet with ss into last ch worked, 6ch, miss 2ch, 1dc into next ch, *4ch, miss 2ch, 1dc into next ch, rep from * to end. Break yarn and fasten off. Do not turn work.

2nd row. Join violet with ss to 2nd of first 6ch, 2ch, * holding 4 ch loop forward with finger, work into missed ch of previous row only, 1tr into each of next 2ch, 2tr into next ch, 1tr into next ch, rep from * to end. Break yarn and fasten off. Do not turn work.

3rd row. Join violet with ss to second of first 2ch, 2ch, *1dc into 2nd ch of loop and next tr at same time, 1dc into each of next 2 tr, rep from * to end. Do not break yarn or turn work.

4th row. Work 1dc into each dc of previous row, working from left to right to give a corded edge. Break yarn and fasten off. Turn. Rep 1st-4th rows along other side of work to complete. Darn in all ends.
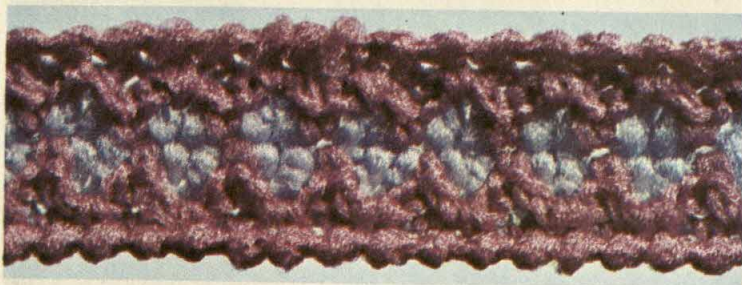
Braid 2 (peacock blue and mimosa)

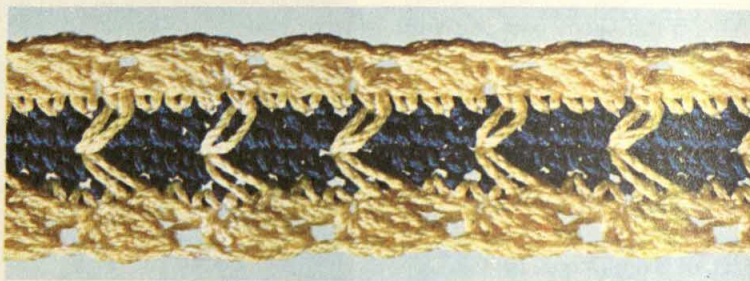With blue, work a chain the required length, of a number divisible by 10, plus 1.

1st row. With blue, work 1htr into 3rd ch from hook, 1htr into each ch to end. Break yarn. Turn and work other side of ch. Join blue with ss to first st of commencing ch, 2ch, 1htr into each st to end. Break yarn and finish off. Complete remaining rows on one side before turning and working the other side to correspond.

2nd row. Join mimosa with ss to first st, 2ch, 1dc into each of next 2htr, *miss 2htr, insert hook into space between 2 rows of htr along commencing ch immediately below 2nd missed st, yrh and draw through a long loop to reach row being worked, 1dc into first htr missed, yrh and draw through both loops on hook, 1dc into each of next 3htr, rep from * to end. Break yarn and fasten off. Do not turn work.

3rd row. Join mimosa with ss to 2nd of first 2ch, 2ch, *2ch, yrh, insert hook into same st as last st, yrh and draw through 2 loops,

yrh and insert hook into same st, yrh and draw through all 3 loops on hook, miss 3dc, 1dc into next dc, rep from * to end. Break yarn and fasten off. Turn work.

Complete as for first side, working 2nd row with long st sloping in opposite direction, thus — join mimosa with ss to 2nd of first 2ch, 2ch, 1dc into each of next 2htr, *insert hook into same space as first long st on other side, yrh and draw a long loop through, 1dc into next htr, yrh and draw through 3 loops on hook, 1dc into each of next 3htr, rep from * to end. Break yarn and fasten off. Do not turn work. Complete as for first side. Darn in all ends.

Braid 3 (red, white and blue)

With white, make a chain the required length, of a number divisible by 4, plus 1.

1st row. Work 1dc into 3rd ch from hook, *1dc into each ch to end. Break yarn and fasten off. Do not turn work.

2nd row. Join white with ss to first st, 7ch, miss 3dc on previous row, 1dc into next dc, *5ch, miss 3dc, 1dc into next dc, rep from * to end. Break yarn and fasten off. Do not turn work.

3rd row. Join red with ss to first dc missed on previous row. Hold loops forward and work only into the sts missed on the previous row, 3ch, 2tr into next dc, 1tr into next dc, *1tr into next dc, 2tr into next dc, 1tr into next dc, rep from * to end, work 1tr into same st as last tr. Break yarn and fasten off. Do not turn work.

4th row. Join white with ss to 3rd of first 3ch, 2ch, *1dc into next tr, insert hook into 3rd ch of white loop and into next red tr and work 1dc, 1dc into each of next 2tr, rep from * to end. Break yarn and fasten off. Do not turn work.

5th row. Join with ss to 3rd of first 3ch, 5ch, miss 1dc, 1dc into next dc, *5ch, miss 3dc, 1dc into next dc, rep from * to last 2sts, 2ch, 1tr into last st. Break yarn and fasten off. Do not turn work.

6th row. Join blue with ss to first missed dc of previous row, 3ch, 1tr into same st, holding loops forward work into missed sts of previous row, *1tr into next dc, 2tr into next dc, 1tr into next dc, rep from * to last small loop, 2tr into missed dc. Break yarn and fasten off. Do not turn work.

7th row. Join blue with ss, inserting hook through 3rd of first 3ch on white loop and first st on blue row, 2ch, *1dc into each of next 3tr, 1dc through white loop and next tr, rep from * to end, catching

top of last white tr in with last dc. Do not break yarn or turn work.

8th row. Work 1dc into every st, working from left to right to give a corded edge. Break yarn and darn in all ends. Turn work and rep 1st–8th rows along other side of commencing chain.

When complete, work a single ch of blue down centre. Fasten off.

Border 4 (maroon, flame, peacock and kingfisher)

Work a chain the required length with maroon. Turn.

1st row. With maroon, 1dc into 2nd ch from hook, *1ch, miss 1ch, 1dc into next ch, rep from * to end. Turn. Break off maroon and fasten off.

2nd row. With flame, join with ss to first dc, 1dc into first 1ch space, *3ch, miss 1ch space, 1dc into next 1ch space, rep from * to end. Turn. Break off flame and fasten off.

3rd row. With peacock blue, join with ss to first dc, 1dc into 3ch space, *2ch, into next 3ch space work 1 cluster, thus: **yrh, insert hook through space, yrh and draw through space **, rep from ** to ** 3 times more, then yrh and draw through all loops on hook, 3ch, 1 cluster into same ch space, 2ch, 1dc into next 3ch space, rep from * to end. Turn. Break off peacock blue and fasten off.

4th row. With kingfisher blue, join with ss to first dc, *2dc into 2ch space, into 3ch space between clusters work 1dc, 1ch, 1tr, 2ch, join with ss to side of last tr to form picot, 1tr, 1ch, 1dc all into same ch space, into next 2ch space work 2dc, rep from * to end. Break off kingfisher blue and darn in all ends.

Border 5 (rose, white, cornflower blue)

Work a chain the required length with rose. Turn.

1st row. With rose, 1dc into 2nd ch from hook, 1dc into next ch, *3ch, miss 2ch, 1dc into each of next 2ch, rep from * to end. Turn. Break off rose and fasten off.

2nd row. With white, join with ss into first dc, 1ch, 1dc into next dc, *into 3ch space work 1dc, 3tr, 1dc, 1dc into each of next 2dc, rep from * to end. Turn. Break off white and fasten off.

3rd row. With cornflower blue, join with ss to first dc, 1dc into first dc, 2ch, join with ss into side of last dc to form picot, 1dc into next dc, *2ch, 1dc into 2nd of 3tr, 2ch, 1dc into next dc, 1 picot as before, 1dc into next dc, rep from * to end. Break off blue and darn in all ends.

Border 6 (fawn, buttercup yellow, geranium red)

Work a chain the required length with fawn. Turn.

1st row. With fawn, 1dc into 2nd ch from hook, *1ch, miss 1ch, 1dc into next ch, rep from * to end. Break off fawn and fasten off. Turn.

2nd row. With buttercup yellow, join with ss to first 1ch space, 5ch, 1tr into next 1ch space, *2ch, 1tr into next 1ch space, rep from * to end. Break off yellow and fasten off. Turn.

3rd row. With geranium red, join with ss to first 2ch space, 1ch, *into next 2ch space work 5tr, 1dc into next 2ch space, rep from * to end. Break off red and darn in all ends.

Border 7 (jade, buttercup yellow, emerald green)

Work a chain the required length with jade green. Turn.

1st row. With jade, 1dc into 2nd ch from hook, *1dc into next ch, rep from * to end. Break off jade and fasten off. Turn.

2nd row. With buttercup yellow, join with ss into first dc, 1dc into same dc, *7ch, miss 3dc, into 4th dc work 1dc, 1ch, turn and work 4dc into 7ch space, 1ch, turn, work 1dc into each of 4dc just worked, 1dc into last dc worked before 7ch, rep from * to end. Break off yellow and fasten off. Turn.

3rd row. With emerald green, join with ss into first dc, *1dc into each of first 3dc, into 4th dc work 3dc, 3dc into part of 7ch space not covered by dc, miss 1dc, rep from * to end. Break off emerald and darn in all ends.

Border 8 (lemon yellow, chocolate, carnation pink)

Work a chain the required length with lemon yellow. Turn.

1st row. With yellow, 1dc into 2nd ch from hook, *1dc into next ch, rep from * to end. Turn.

2nd row. With yellow, 2ch, *miss 1dc, 3tr into next dc, miss 1dc, 1dc into next dc, rep from * to end. Break off yellow and fasten off. Turn.

3rd row. With chocolate, join with ss to first dc, 3ch, 2tr into same dc, *1dc into centre tr of next tr group, 3tr into next dc, rep from * to end. Break off chocolate and fasten off. Turn.

4th row. With carnation pink, join with ss to centre tr of first tr group, 1ch, *2tr into next dc, 1 picot of 2ch joined with ss to side of last tr worked, 2tr into same dc, 1dc into centre tr of next tr group, rep from * to end. Break off pink and darn in all ends.

Picture making in appliqué

This adorable appliqué clown design is adapted from an amusing gift tag. So you see, design ideas come from the most unexpected sources. Keep a scrap book of ideas like this so that you will have a fund of inspiration whenever you need it.

The clown incorporates simple surface decoration which always makes basic appliqué shapes richer and also unites a design. Here there are four stitches which are very suited to appliqué.
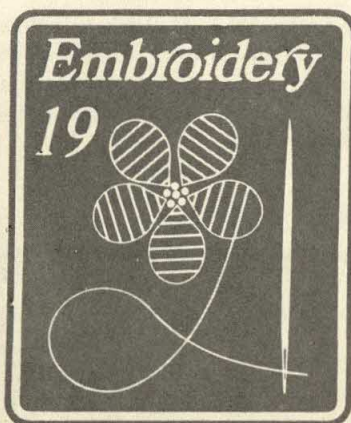
Couching

If you use this form of surface decoration, do bear in mind that this stitch will not withstand washing.

First, secure the threads to be couched at the back of the work, draw them through to the right side and then catch into place, using a small stitch at regular intervals.
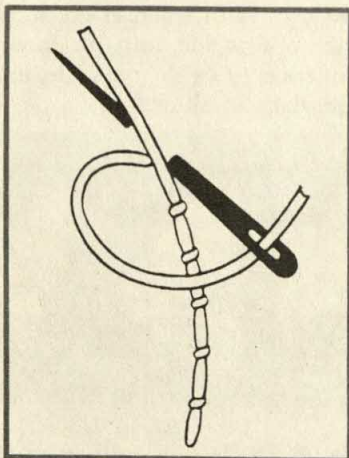
Finally, take the ends through to the back of the work and secure in place. When couching two or more threads in place, care must be taken to prevent them twisting while you are working.

Cording

This is another attractive way of drawing or outlining shapes, but it, too, is not washable. Draw one end of the cord to
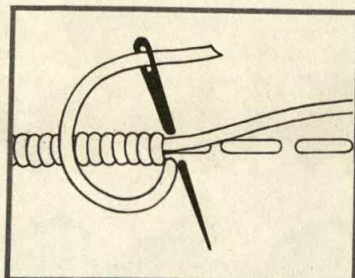
the back of the work and secure in place with oversewing, then lay the cord along the line of the design and attach it by sewing it down with small stitches.

Finish off by taking the end of the cord through to the back of the work and oversewing it securely in place.

Pin stitch

Basically this is a drawn fabric stitch, but it makes a strong neat finish when used for outlining appliqué. The diagrams show how the stitch is worked for a hem, but the same method is used for applying curved shapes, when each stitch is pulled firmly to make tiny holes between the stitches. Work this stitch from right to left or from top to bottom.
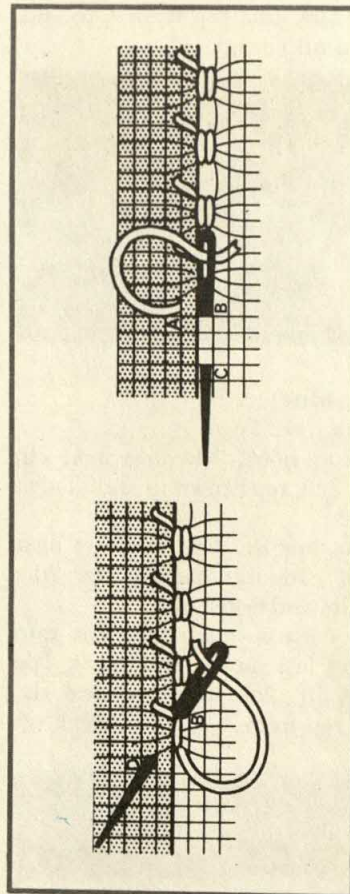
Bring the needle through the folded edge at A, insert the needle at B, and bring it out at C. Insert the needle again at B, bringing it out at C. Insert the needle once more at B and bring it out through the folded edge at D. Repeat these steps, pulling all stitches firmly.

Up and down buttonhole stitch

This is an interesting variation of buttonhole stitch. Start as for plain buttonhole stitch and
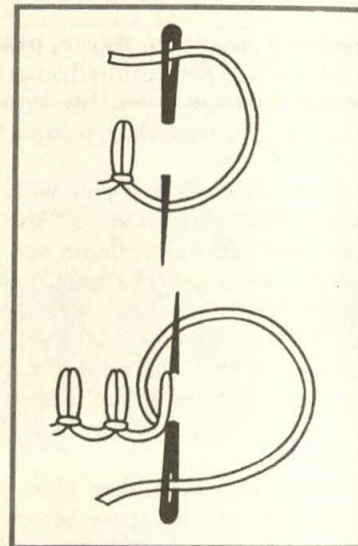
pull the thread through. Insert the needle on the bottom line, taking a straight upward stitch with the thread under the needle. Pull the thread in an upward movement, then downwards to continue.

The clown appliqué

To make the clown panel you will need:

☐ 9in squares of felt in orange, amber, yellow, lime green, pink, deep pink, royal blue, black and white
☐ Medium-weight, firm weave fabric for background, 29in by 14in
☐ Unbleached calico or holland for backing, 25in by 10in
☐ Soft pencil
☐ A piece of hardboard or softboard 25in by 10in for mounting (from most Do-It-Yourself shops)
☐ Fine string for lacing
☐ Squared paper
☐ Tracing paper
☐ Yarns: Anchor Tapisserie wool — 2 skeins black
Anchor soft embroidery Cotton — 2 skeins black
Anchor stranded Cotton — 2 skeins black
☐ Two needles — chenille No.19 and crewel No.3
☐ Transparent thread
☐ Sharp scissors

Making the clown appliqué

Copy the pattern for the design on to squared paper from the graph. Then trace and transfer it on to the background fabric. Trace the various shapes on to the appropriate coloured felts and cut them out. (To help you position the pieces of felt correctly, number the background fabric first, then number the back of each piece of felt to correspond.) Lay the shapes in the correct position on the background and tack in place. Stitch round the shapes lightly with small hemming stitches, using the transparent thread.

Now couch in between the applied felt shapes. Use 3 strands of stranded cotton in the needle and outline with 3 lengths of soft embroidery cotton (this should be the complete length required to outline the shape). To make sure the threads lie flat, bring each length of soft embroidery cotton separately through the material before you begin. Stem stitch the hair, nose, mouth and hands with soft embroidery cotton. Make pompons for the buttons down the front as follows:

Making the clown's pompon

First cut two circles out of cardboard 1in in diameter, with a ⅝in centre hole. Place these two discs together, thread a bodkin with about 3 yds of black Tapisserie wool, take it through the hole and wind it evenly all round the card. Slip one scissor blade between the two discs and cut all round, through the wool. Wind a double length of wool between the discs twice and tie securely, leaving about 6in wool to sew the pompon in place. Now tear the cardboard discs and slip them off. Fluff up the pompons and trim into shape with sharp scissors. Make four more pompons in the same way. Stitch pompons in place.

Mounting the finished work

Mount the completed panel on a piece of hardboard or softboard cut exactly to the required finished size of the panel. Lay the piece of board centrally over the back of the work and with fine string (or very strong thread), lace the fabric (not too near the edge) at the back from side to side and then from top to bottom. Pull the lacing firmly until the work is evenly stretched without being puckered. Secure the lacing thread ends by knotting several times.
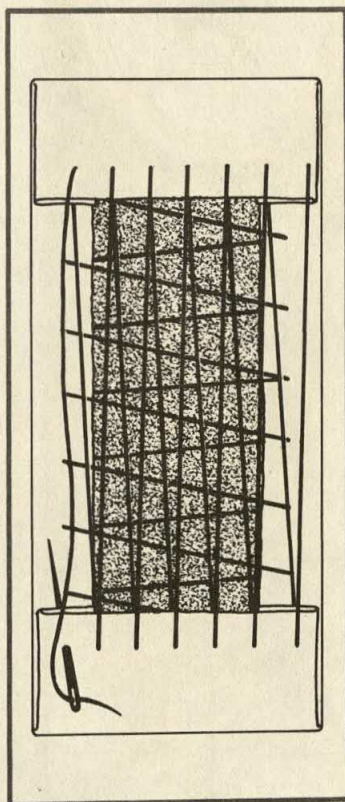
Then neaten the back of the work by stitching the unbleached calico or holland over it to conceal the lacing. Simply take the piece of backing fabric, turn under edges ½in all round, tack, then slip-stitch firmly in place to cover the lacing. Remove tacking threads.

This method of mounting is suitable for most forms of embroidery, and you can then frame the embroidery if you wish. Alternatively, stitch two plastic curtain rings to the back of the work on either side and about half-way down to hold a cord for hanging the panel on the wall.

All children love clowns and this jolly one would be really fun

One square = 1in.
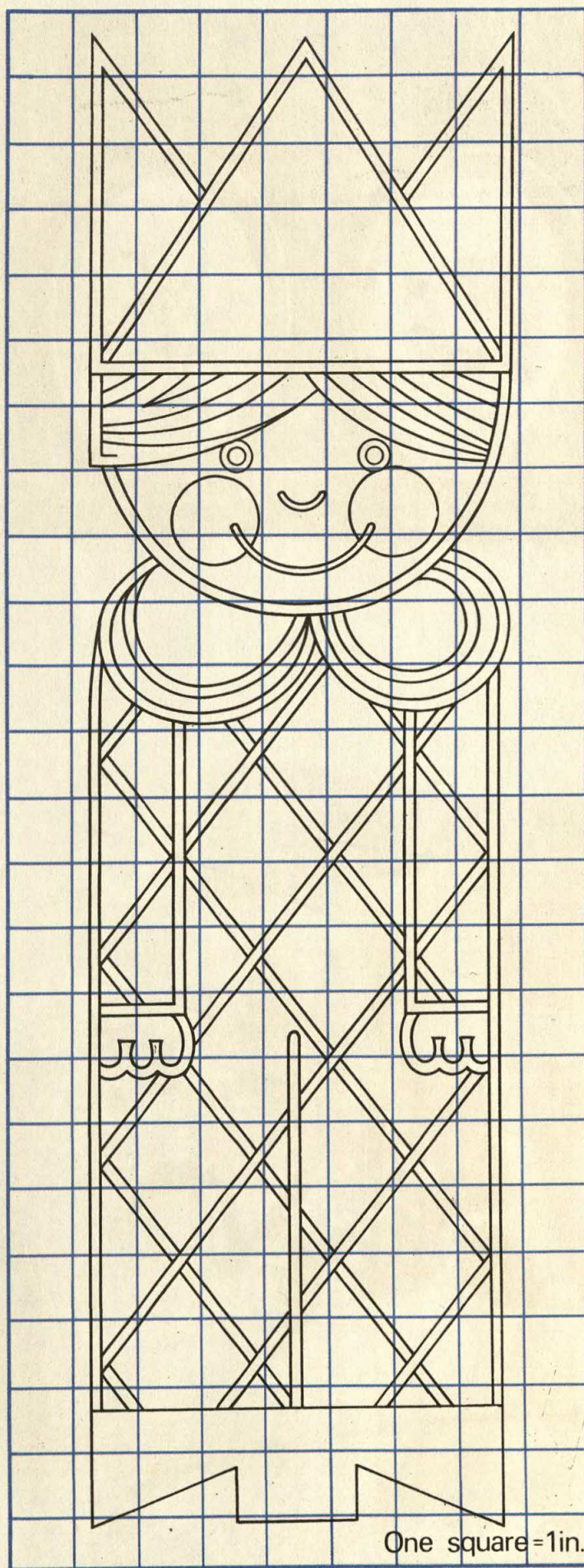
Collector's Piece

A Danish rose

Cross stitch is one of the oldest forms of embroidery. For centuries it has been used in traditional European folk and peasant embroideries to decorate national costumes and household articles.

Each country has developed its own particular style to such an extent that it is possible to determine where a particular piece of work or design originated. For instance, modern Danish cross stitch designs usually depict forms in a very realistic manner. The rounded shapes of flowers, birds and animals are embroidered in delicate, pretty colours in carefully selected tones, which, when worked together, enhance this realistic effect. This delightful rose motif is typical of the Danish style in cross stitch, and can be used in many exciting ways. Here it is shown worked in two ways to create completely contrasting effects. One rose is worked in chunky yarns on coarse canvas, the other in stranded cotton on fine linen and mounted in a tiny gold frame.

Worked on linen with 24 threads to 1in over 2 threads each way, the rose will measure about $2\frac{5}{8}$in by $2\frac{1}{2}$in. Worked as a cushion, the same motif measures about $10\frac{1}{4}$in by 10in—the different scale is achieved by working the cross stitch over 3 threads each way on single weave canvas with 12 threads to 1in, using 2 strands of double knitting wool throughout.
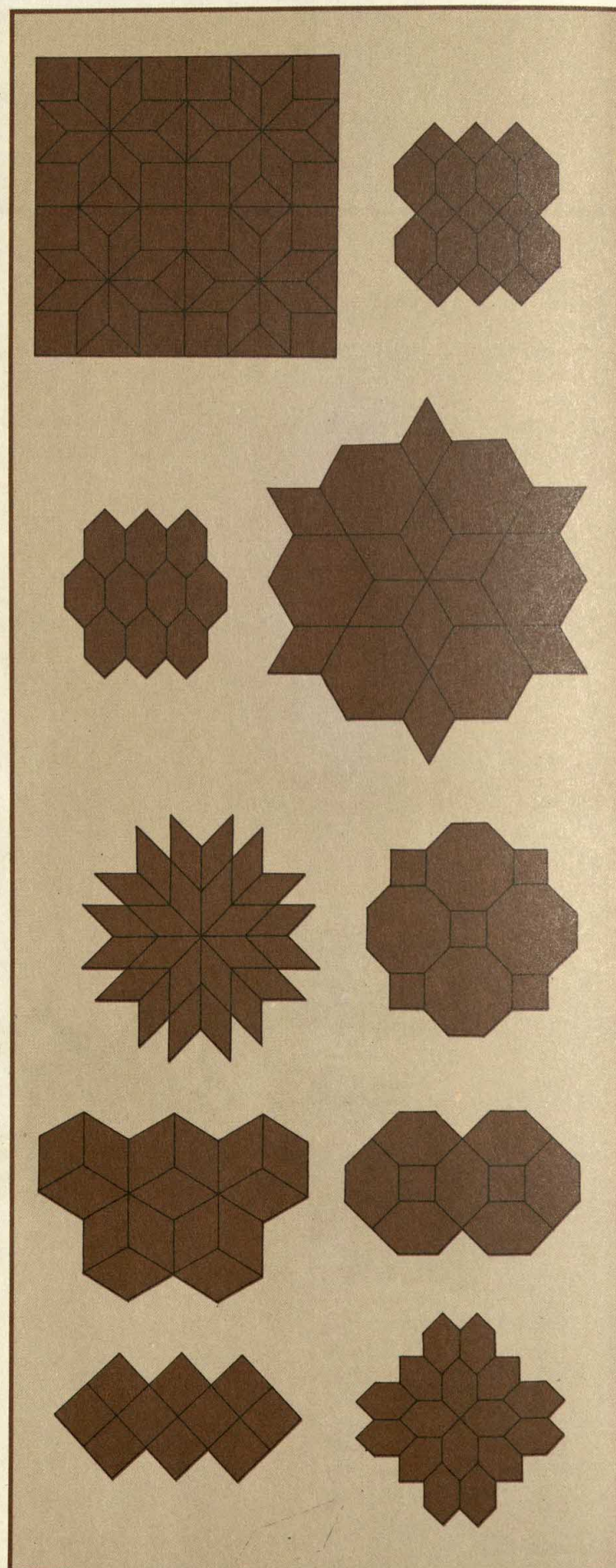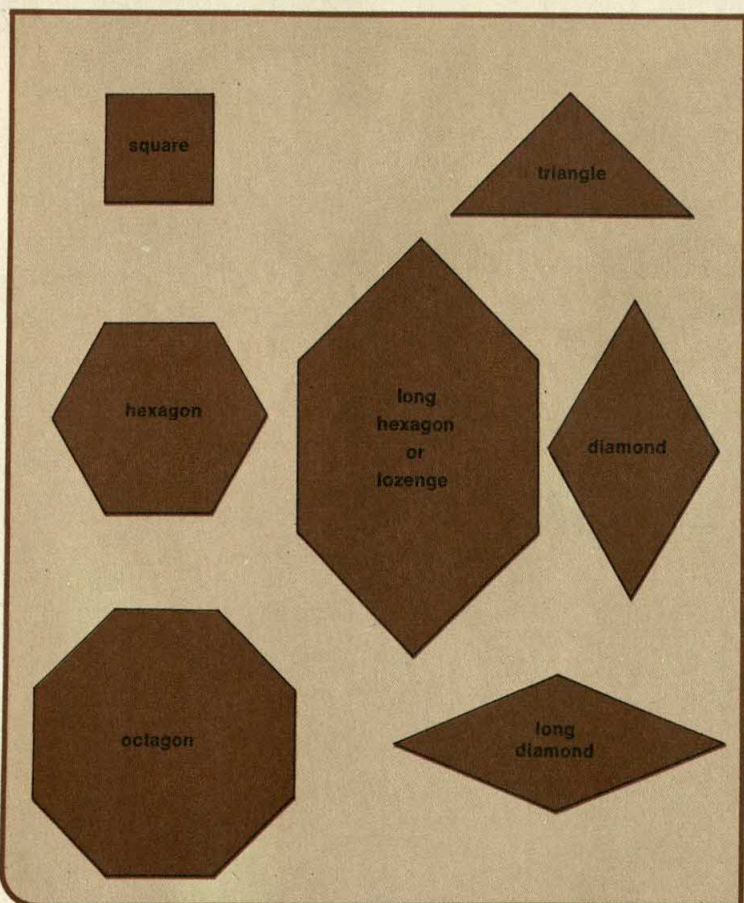
Patchwork 2

Patching passions
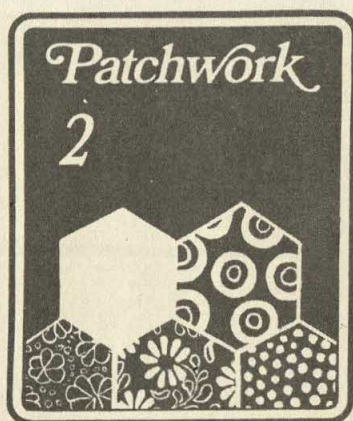
Patchwork is both interesting and rewarding because of the infinite number of ways the various shapes can be combined. This chapter shows some simple yet attractive patterns you can build up with the more familiar shapes.

Before beginning the work, cut out paper patterns from the templates, juggle them around to form various designs, and choose the final overall combination you like best.

If you are new to patchwork, it is wiser to start with the square, hexagon, long hexagon and octagon shapes, as it is easier to tack the material over wider angles. The sharp points of diamonds can be very tricky, especially if you are working in a heavy fabric.

Here are a few ideas for building up patchwork designs using different combinations of shapes. For small projects like cushions or tea cosies a simple design is more effective. On a large article such as a bedcover there is ample space to work out a more ambitious and complex pattern.

The basic patchwork shapes ▼ *and some ideas for attractive patterns* ►

Pattern names

Patchwork patterns, like recipes, have travelled from country to country acquiring local amendments and new names. America, a great country for patchwork since the first English and Dutch settlers took the craft there, has such fascinating old names as Slave chain and Indian trail. Many patchwork names are descriptive — Ocean wave is lines of hexagons rising and falling in a zigzag, Windmill is triangles joined at a point, Dog's tooth a row of sharp triangles, and a pattern made of big and small stars is called Milky Way. Of single shapes, an equilateral hexagon is called a Honeycomb, a long hexagon a Church window, and coffin-shaped hexagon a Coffin. The liberal use of hexagons is characteristic of English work.

Patchwork for cushions

These two cushion designs use the wider-angled templates.

Top cushion

The design has been carefully planned, using the border pattern in the fabric for the patches, to enhance the design on the cushion. This is where a perspex template or a 'window' gives you an advantage. The five eight-pointed star shapes are the ground material, where the patchwork has left an interesting shape in the middle. To fit this design on to a cushion 17in square, use $\frac{3}{4}$in octagon and square templates.

Bottom cushion

This is 17 inches square and has a design using $1\frac{1}{4}$in lozenge shapes. The interest is in the contrast between plain and patterned fabrics, as only one template shape was used.

How to make up

Join together the different patches to make up the design, tack round the outside edges and appliqué the patchwork to the ground material.
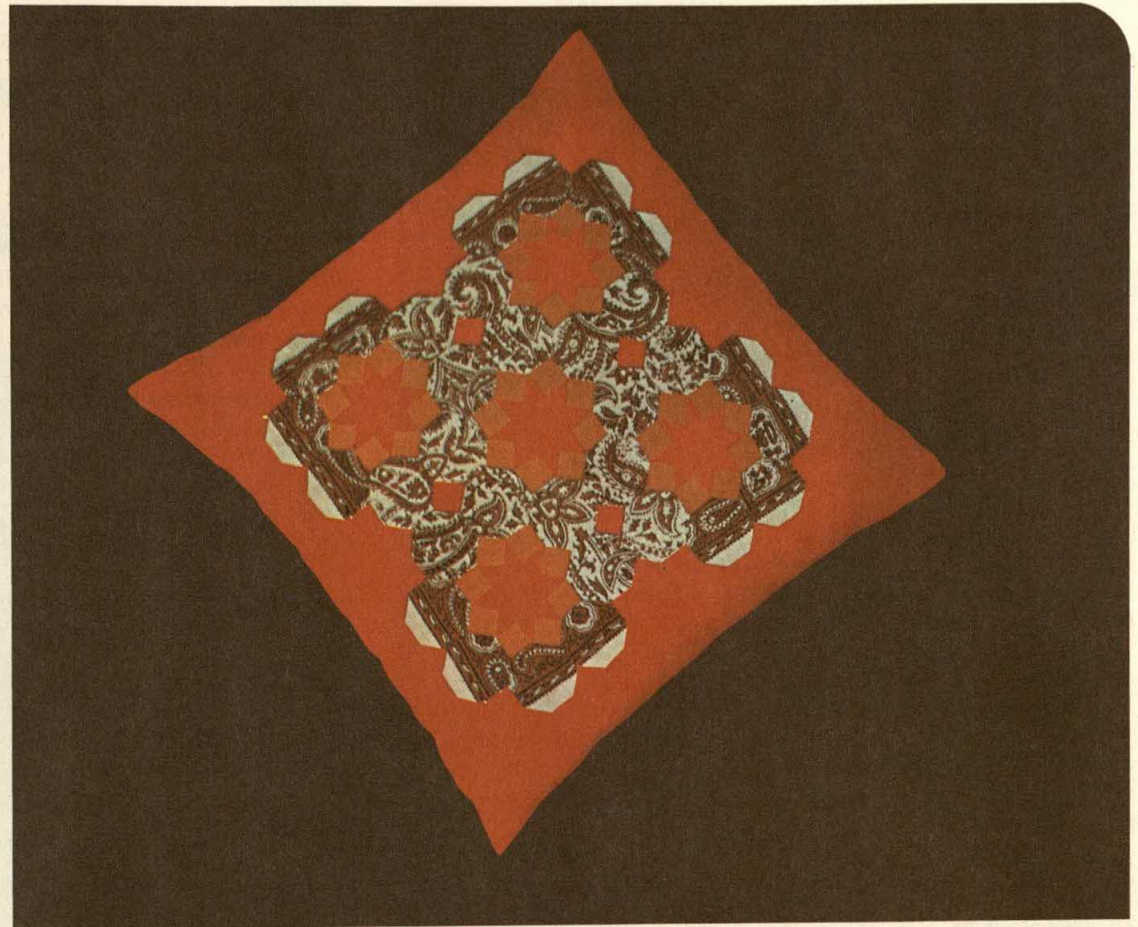
Octagonal and square patches make up this attractive pattern ▲ and lozenge shapes create an alternative design ▼
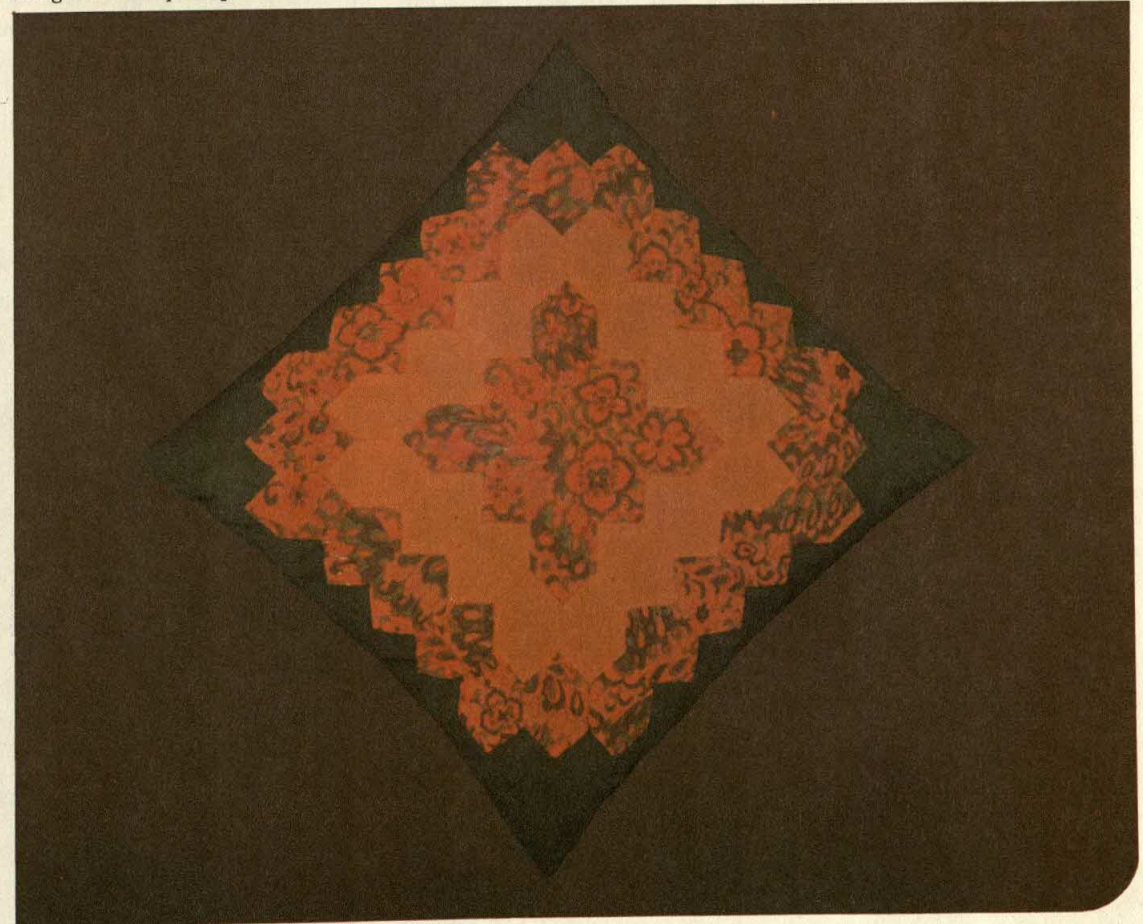
Fringe benefit

Fringing 1

Fringes are really very easy to make. There is no sewing involved, just simple knotting worked directly on to a finished edge. Start with something simple like a scarf or a lampshade and then, when you feel more confident, you can adapt the patterns to decorate cushions, curtains, bedspreads, blinds and clothes, making them look just as expensive as the ready-made ones which you could never afford to buy.

Suitable yarns for fringing

You can make fringes out of any yarn you choose, and work them on to practically any fabric. Just be sure to suit the thickness of the yarn to the weight of the fabric you are using. You can use wool, silk or cotton, but it is wise to choose a firmly twisted yarn so that it won't unravel.

Other materials you will need:

☐ Firm padded cushion. If you are fringing a soft edge such as on a tablecloth or curtains, it is helpful to anchor the work on a heavy padded cushion or a cork bath mat while you knot the fringe. Simply pin the fabric on to it along the hem line, so that the knotting threads can hang loose. A lot of fringing can be worked directly on to articles with rigid edges, such as lampshades and roller blinds.

☐ Crochet hook or needle. To produce a neat edging you can use either to thread the lengths of yarn on to the fabric. A crochet hook can be used with loosely woven fabrics, while a needle is more suitable for closely woven materials — a chenille needle is best, as it has a large eye but is sharp enough to pierce the fabric.

☐ A metal comb. You will find this useful for straightening out the threads

☐ A pair of long pointed scissors

☐ Pins

Length of yarn for fringing

As a general rule, you should cut the yarn in pieces three times the length of the pattern you want, plus twice the tassel length required (ie for a finished fringe with a 6in pattern and a 3in tassel, the yarn should be cut in 24in lengths: 3 x 6in pattern, plus 2 x 3in tassel). However, some fringe patterns take up different amounts of yarn, depending on their thickness, so it is advisable always to work a sample section of the pattern before starting the final fringe, to be sure your calculations are correct.

Threading on the yarn

Prepare the yarn in bunches and pull each bunch through the edge of the fabric from front to back, leaving equal lengths on each side. If you are using fine yarns, you can thread three or four threads at a time. With thicker yarns, however, you may find it easier to thread one length at a time.

Make the bunches as thick as you like, but remember, the thicker they are, the bolder and more dramatic the effect will be.

To prevent the threads from becoming tangled when working long fringes or while threading, tie each bunch in a firm slip knot, as shown in the illustration.

The simple knot

When you have threaded the bunches evenly through the fabric, secure each of them with a simple knot (or half hitch) near the edge of the fabric. Always tie the knots in the same direction. Tie the knot loosely at first, then manoeuvre it into place with a pin or the blunt end of a needle, as shown, before tightening up.

Alternating simple knots

This is an easy way to fringe a lampshade or scarf. Cut the yarn into the required lengths, thread the bunches through the fabric (with the lampshade, take them over the frame as well) at ½in intervals, and work a row of simple knots, as described. Now work two rows of alternating simple knots — tying half the threads from one bunch to half of the next — to give a lattice effect. The remaining yarn forms the tassels. Always use a pin to coax the knots into the correct position, or they will look uneven and spoil the finished effect.
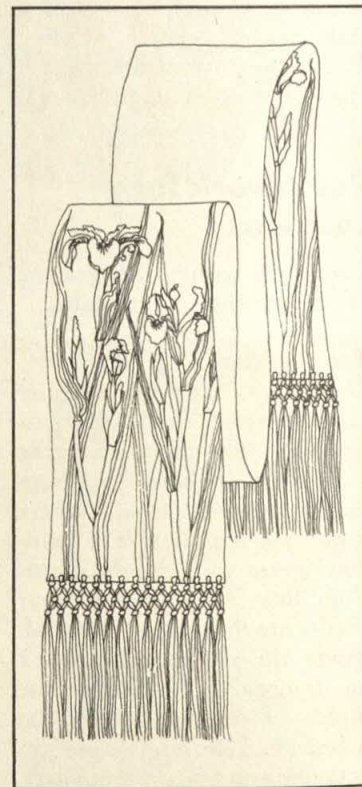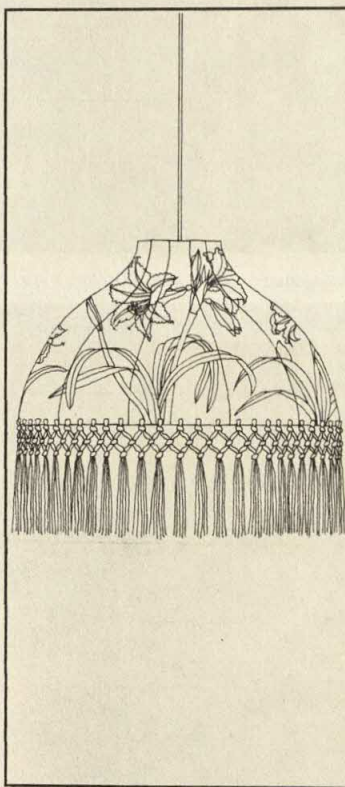

Lampshade and scarf decorated with alternating simple knot fringe
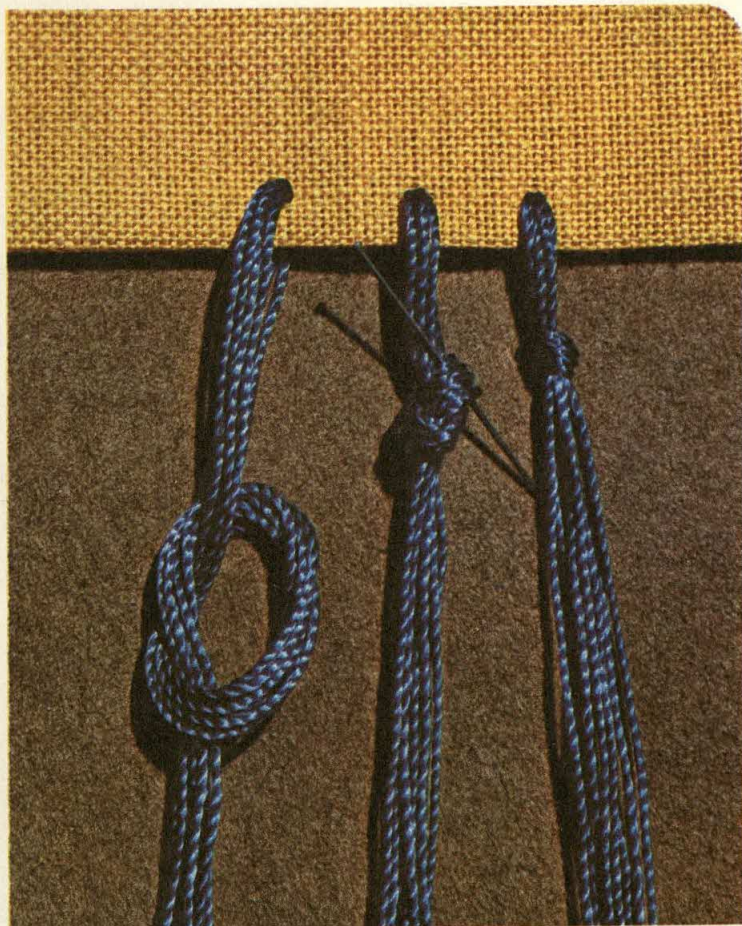
Alternating simple knot fringe

Cut the yarn into the required lengths, thread the bunches through the fabric at ½in intervals, as before, and work 5 rows in alternating simple knots. Work the 6th row in simple knots (not alternating) directly below the 5th row, to form columns of thread. Now work a further 4 rows of alternating simple knots and leave the remaining yarn to form tassels hanging below.

You can vary the length of this fringe to suit whatever article you are working on. Make it short to trim a bedspread or curtains, or long to transform a shawl.

There will be instructions for more fringes in the following fringing chapters, so practise with this simple method now so that you become familiar with knotting and spacing the knots correctly.
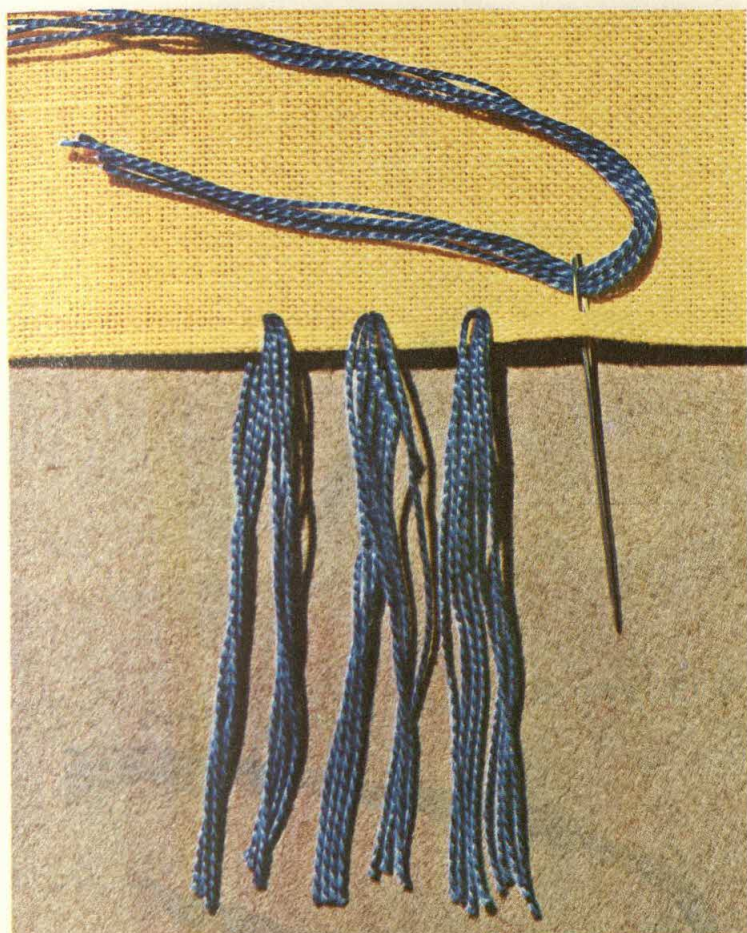
▲ Threading the bunches of yarn on to the edge with a needle
▼ Make sure the slip knot is firmly and neatly tied to avoid tangles

▲ Coaxing the simple knot into position with a needle
▼ Alternating simple knots fringe which gives a lattice effect
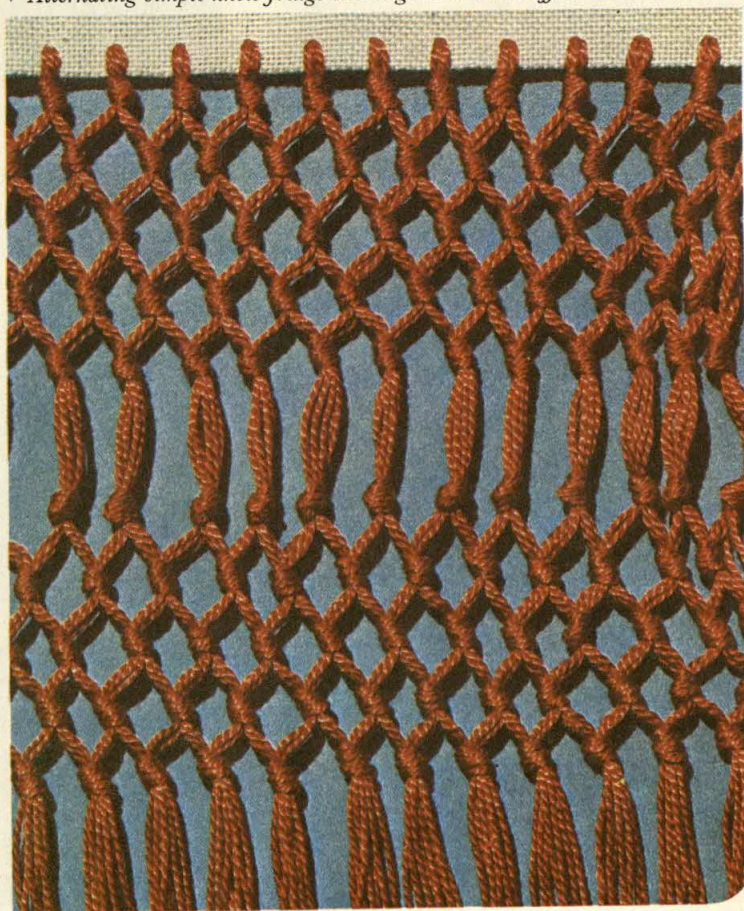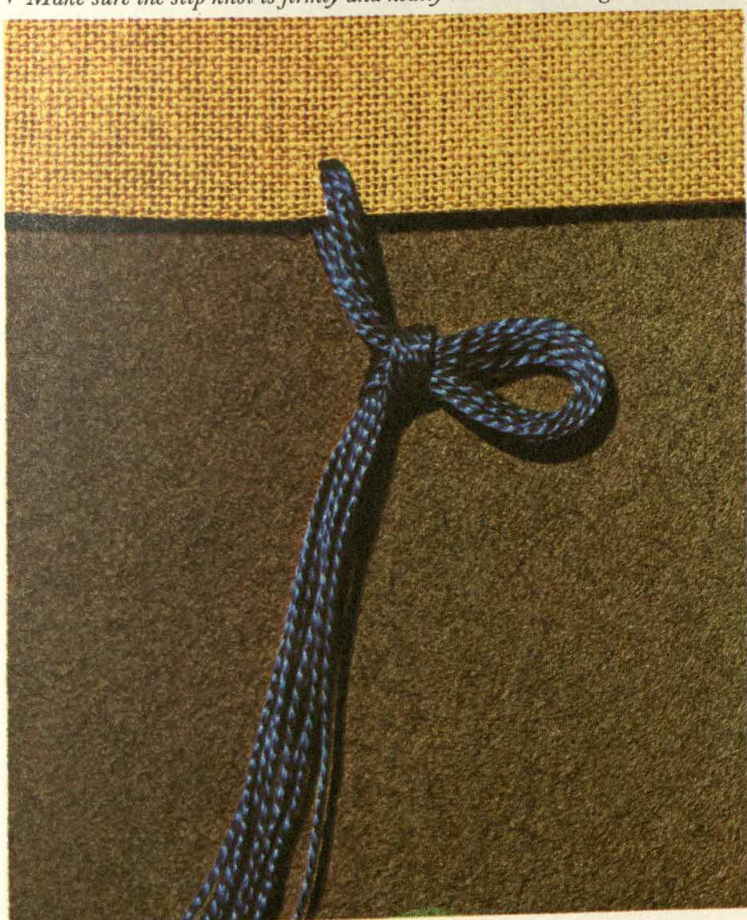
Finishing the blouses

The character of a blouse is determined by the fabric it is made in and the style of the collar and sleeves. The basic blouse and its variations are very casual-looking garments, but you will soon see how to change the effect by using a variety of sleeves and neck finishes described in later chapters. In this chapter we show you how to sew the sleeves and add the finishing touches. Again, the instructions for both blouses are the same, except where otherwise stated.

Making the sleeves

Pin, tack and stitch the sleeve-seams.

Prepare these seams for flat-fell seaming and sew, as you did on the bodice in Dressmaking chapter 18.

Make two rows of running stitches or machine gathering stitches around the cap of each sleeve, one to each side of the seam line.

Carefully draw up the ease, which is approximately 1½ inches, to each side of the balance mark at the top of the sleeve and fasten off the gathering threads over a pin.

Try to shrink in the fullness by pressing. Place a press pad (available in store haberdashery departments) over the end of a sleeve board, lay the cap of the sleeve over it so that the sleeve hangs down and gently press the fullness into the fabric. You may need to use a little steam here, but make sure that the fabric will not mark.

Remove the press pad, pull the sleeve over the sleeve board and press the rest of it.
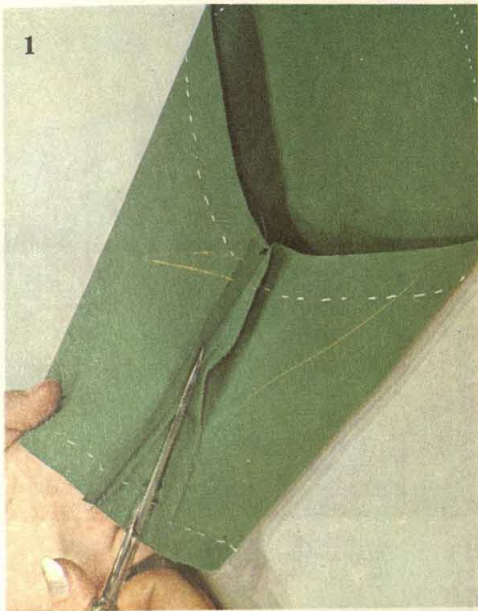
Setting in the sleeves

When pinning, tacking and stitching sleeves into armholes, always work from the sleeve and not from the bodice.

Pin in the sleeves, matching the side-seams to the sleeve-seams and the balance marks on the sleeve caps to the shoulder-seams. Any fullness on the sleeves should be evenly distributed without any folds or creases.

If the fabric is too stiff to take all the fullness, ease it out by deepening the seam allowance around the sleeve cap only and not on the underarm section.

Tack in the sleeves and stitch. Remove all tacking cotton, press the seams towards the blouse and trim the seams for flat-fell seaming. When you have completed the flat-fell seams, press carefully over the end of a sleeve board.
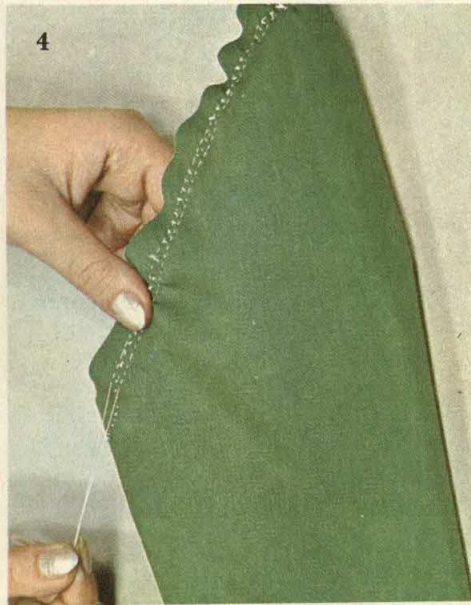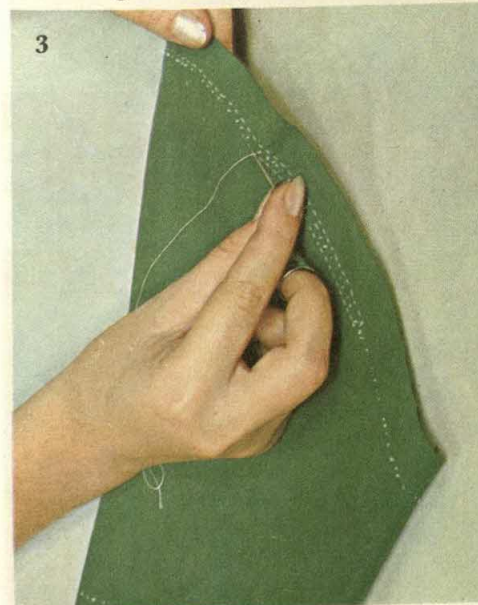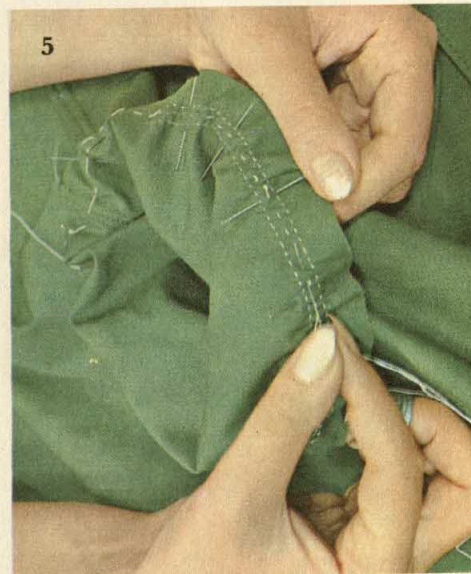
1. *Trimming the underarm seam allowance*
2. *Tacking flat fell seam on underarm seam*

4. *Drawing in the ease on the sleeve cap*
5. *Tacking the sleeve in place*

7. *Trimming the armhole seam allowance*
8. *Tacking the flat-fell seam round the armhole*

3. *Making two rows of stitches on the sleeve cap*

6. *Stitching the sleeve in place*

9. *Stitching the flat-fell seam round the armhole*

Making the cuffs
Green basic blouse with pointed cuffs

There are two ways of making the pointed cuffs. You can make them deep as in the picture, using the outer solid lines as the stitching lines and the dash stitching lines as the fold, or roll, line where the cuffs roll over the edge of the sleeves. Or, if you prefer a neat narrower cuff, the dash line becomes the stitching line.

For the narrower cuff, cut off the $\frac{3}{4}$in seam allowance along the length. You will also have to shorten the cuff slightly. So measure the difference between the dash stitching line and parallel solid stitching line, halve it and trim each pointed edge by this amount. Make a new roll line $\frac{3}{4}$ inch up from the dash stitching lines and transfer the balance marks to the new stitching lines. This balance mark meet the underarm seam.

After you have trimmed the cuff, sewing instructions are identical.

Fold the cuffs lengthwise, right sides together, and stitch the ends, beginning at the dash roll lines and working towards the points. Fasten off the threads securely. Trim off the seam allowance across the points and turn the cuffs to the right side. Tack along the stitched edges and press flat.

Remove all tacking stitches. Turn under the seam allowance on one edge of each cuff and tack.

10. *Turning in one raw edge of the cuff*

To stitch the cuffs to the sleeves, place the raw edges together with the right side of the cuff to the wrong side of the sleeve so the cuff meets at the roll line but is a little apart at the seam line.

Pin and tack. Press the seam towards the cuff edge.

Lay the tacked cuff edge over the seam line and tack in place.

Machine stitch along the tacked folded edge.

11. *Tacking the folded cuff edge over the seam line*

Remove all tacking stitches and turn the cuffs up on the roll line.

To hold the cuffs in position and stop the points from falling down, make a small bar $\frac{1}{2}$ inch above the roll line.

12. *Making a small bar $\frac{1}{2}$ inch above the roll line*

Floral, roll-sleeve variation

To make the deep hem, turn in the lower edge along the line marked 'upper edge of rolled cuff' (see pattern diagram in Dressmaking chapter 18) and pin. Turn in the seam allowance on the raw edge to neaten. Tack and stitch in place. Press. To form the rolled cuffs, turn the hem up and over the sleeve so that the upper edge of the rolled cuff covers the stitching line.

Finishing touches

The blouse is finished except for the pleats, the hem, the buttonholes and buttons.

Pleats

Pin and tack the depth of the pleats on the inside of the blouse and stitch them. Press the pleats towards the centre on Back and Front.
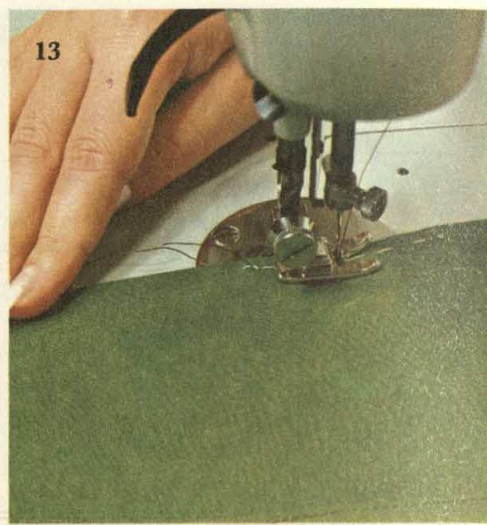
13. *Stitching a pleat*

Hem

Turn back the facings to the right side of the blouse and tack. Stitch the facings along the hem line, then turn them again to the inside.

14. *Turning up the hem edge*

Turn up the rest of the hem. Turn in the raw edge so that the hem is $\frac{1}{2}$ inch wide and tack. Machine stitch close to turned in edge and through the facings (see picture).

15. *Stitching the hem edge*

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Top stitching

Top stitch the floral blouse down the fronts and round the collar.

Buttonholes

There are several types of hand-made buttonholes and each one is designed to do a certain job. For the blouse, use the buttonhole with a rounded end (this type is ideal for a button with a shank). At the rounded end the stitches are fanned out, leaving a close cluster on the edge which protects the fabric against the friction of the button movement.

Tack the facing to the blouse along the machine-finished inner edge so that it cannot move as you make the buttonholes. If you have made the blouse in a fine fabric, you will need to underlay the buttonhole with thin pieces of cotton fabric. But test first to make sure the pieces will not show through the blouse fabric.

After making the buttonholes as shown, trim the underlaid pieces as close as you dare to the buttonholes. This will avoid ridges when you press the front edge.

Position the buttonholes as indicated on the pattern, making sure that they extend $\frac{1}{8}$ inch over the Centre Front line.

Stitch the buttons to correspond on the opposite Centre Front line.

When you have removed all tacking cotton, give the blouse a final press.

The completed buttonhole
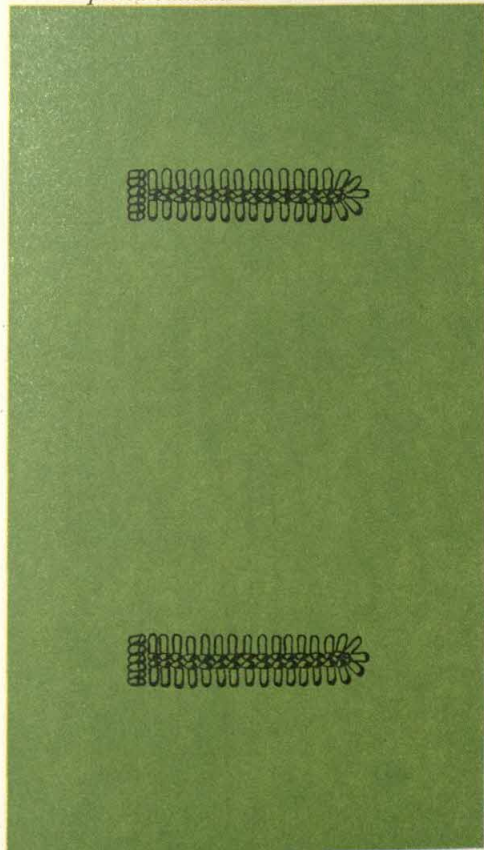
Hand-made buttonhole

The buttonhole described here has one bar and one rounded end.

Buttonhole length

For flat buttons, the buttonhole length should be the diameter of the button plus $\frac{1}{8}$ inch. For thick or domed buttons, add $1\frac{1}{2}$ times the thickness of the button to the button diameter.

Choosing the thread

For very close weaves make the buttonholes with ordinary sewing thread. Before you work on the garment, make a sample buttonhole to test the stitch on the fabric. If the fabric frays and the grain is coarse, use a heavier sewing thread or buttonhole twist.
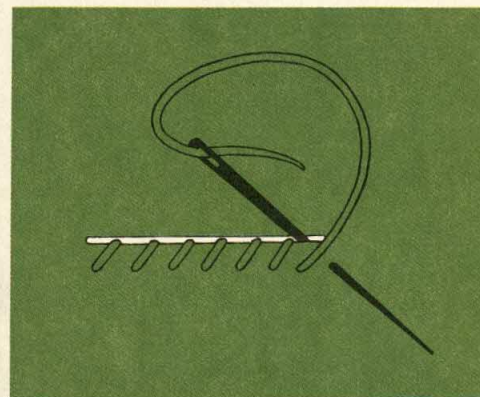
Making the buttonhole

Mark the length of the buttonhole. Using sharp scissors, cut along the buttonhole length. The grain of the fabric will help you to cut a straight line. Oversew cut edges with shallow stitches. Starting with a length of thread long enough to complete the buttonhole, work buttonhole stitches from left to right along its length. Insert the needle into the back of the work and before pulling it through, bring the thread from the needle under the point to form a loop. Pull forward into a small knot, placing it on the cut edge. Do not pull the loops too tight or the edge will roll and the buttonhole will not meet properly.

The spacing of the stitches is important. If the stitches are worked too close together the edge will cockle. Judge the distance of the stitch by the thickness of the thread you are using and the grain of the fabric.

The depth of the stitch depends on how easily the fabric frays. A firm fabric can be worked with a very shallow stitch ($\frac{1}{16}$ inch). If the fabric frays easily take a deeper stitch. Use your thumb-nail as a guide to help you regulate the depth.
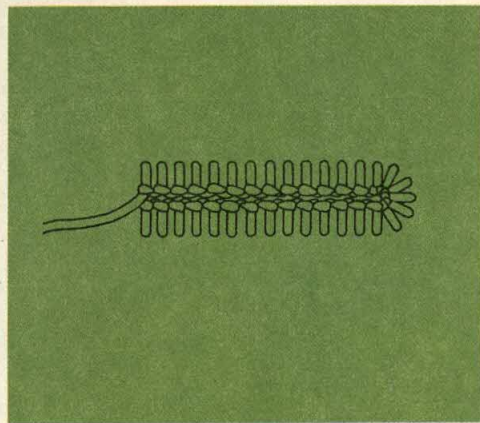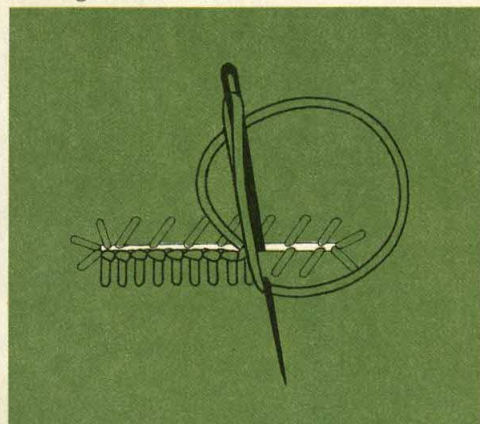
Form a fan of stitches at the rounded end of the buttonhole (i.e. the end nearest the Front edge), keeping the centre stitch in line with the slit. Turn the work and carry on along the top edge.

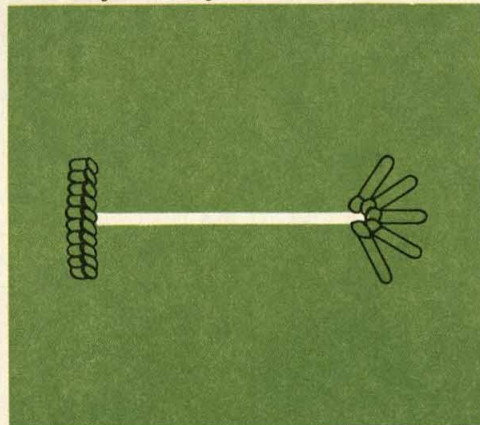At the end make a small bar across both rows of stitches.

Oversewing the cut edges ▲
Working buttonhole stitch ▼

▲ *Buttonhole without bar end*
▼ *Detail of bar and fanned end*

Fashion Flair
Shawls to suit

Take a suit, make a matching stole, fringe it and you're right in fashion. Here are some original ideas to make your simple-to-make wraps fashionable.

To finish them off, Golden Hands introduces a quick and easy technique in the first Fringing chapter.

Golden Hints. Triangular stoles are easy to make. Take at least a 45in square of fabric (36in fabric is too narrow) and fold it into a triangle.

Make a stole which goes with more than one dress: use two triangles of different fabrics and make the stole reversible. Make the fringe in two matching colours alternating them along the edge.

Stoles are hard to keep in place so make sure that the lining fabric isn't slippery. To make a pattern for a shaped poncho cut a 45in square of paper. (You can stick newspaper together to make up the required size.) Fold the square into a triangle, cut across the diagonal and discard one of the triangles. Mark a 10in neckline centrally along the diagonal and shape the sides and bottom edges as shown in sketch No. 1 Fold the triangle in half to check that the shaping is regular on each side. Open up and cut out the pattern.

Using the pattern cut out two pieces of fabric, sew the shoulder seams and make a button opening on the left shoulder. Neaten the neck and lower edges and make a fringe to finish.

1. *Evening poncho in soft silk or crepe with fine silky fringe*

2. *Triangular tweed shawl to match a suit or dress with heavy contrasting fringe*

3. *Fine crochet or lacy-knit triangular wrap dipping at the front and finished with tassels*

4. *Make a heavy brocade shawl to match an evening skirt.*

Pattern Library

Bouquet of flowers

This enchanting bouquet of flowers is worked in appliqué and embroidered in fine thread and delicate colours. Choose a fine even-weave fabric such as linen with 29 threads to 1in for the back-ground, and white organza for the appliqué motifs. When working with sheer fabric do be careful to trim the turn-ings narrowly and neatly be-cause they will show through. French knots, stem stitch, long and short stitch, satin stitch and pin stitch are used to embroider the flowers.

The embroidery is worked in one strand of Anchor Stranded Cotton, in the following colours: Rose pink 028, Light mauve 0104, Deep mauve 0106, Corn yellow 0313, Moss green 0267, Olive green, 0269 and White 0402.

Moss stitch rug and cushion

Have you ever admired a friend's knitting and longed to be able to make something as attractive? Golden Hands shows you how to knit this colourful rug and cushion in hardwearing, washable wool and nylon, specially designed in moss stitch so that even beginners can make them easily. The rug is worked in five strips which, when joined together, make an afghan approximately 3ft wide and 4ft long, the three colours positioned by the design for effective contrast.

In a plain colour, the rug can be used as a cot cover, or, if you feel like adding a contrast fringe and teaming it with a matching cushion, it would brighten a teenage room.

Materials shown here
Rug
Wendy Double Knitting
Nylonised
16oz white, A
14oz turquoise, B
6oz orange, C
One pair No.1 needles
One medium crochet hook to help with fringe

Cushion
8oz orange, C
One pair No.1 needles
One cushion pad, size 12in square x 2in deep
12in zip fastener, if required

> **Tension for this design**
> 3 sts and 5 rows to 1in over pattern worked on No.1 needles using double yarn.
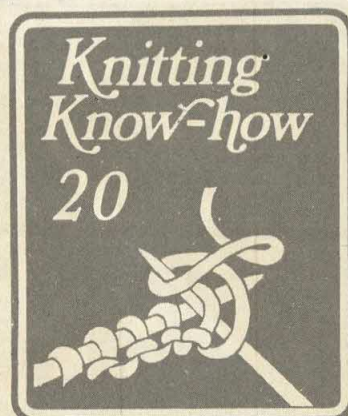
Rug

1st strip
Using 2 balls of B, cast on 22 sts.
1st row *K1, P1, rep from * to end.
2nd row *P1, K1, rep from * to end.
Rep 1st and 2nd rows 19 times more.
Leave end of B about 6in long. This is darned in afterwards.
Whenever you change the colour, leave the ends of the old and new colours hanging at the side of the work.
Join in 2 balls of A and rep 1st and 2nd rows 20 times.
Join in 2 balls of B and rep 1st and 2nd rows 20 times.
Join in 2 balls of A and rep 1st and 2nd rows 20 times.
Join in 2 balls of C and rep 1st and 2nd rows 20 times.
Join in 2 balls of A and rep 1st and 2nd rows 20 times.
Cast off. Now you are ready to work the next strip.

2nd strip
Using 2 balls of A, cast on 22 sts.
Work in the same way as given for the 1st strip.
Rep 1st and 2nd rows 20 times with A, 20 times with C, 20 times with A, 20 times with B, 20 times with A and 20 times with B. Cast off.

3rd strip
Using 2 balls of B, cast on 22 sts.
Rep 1st and 2nd rows 20 times with B, 20 times with A, 20 times with B, 20 times with C, 20 times with B and 20 times with A. Cast off.

4th strip
Using 2 balls of A, cast on 22 sts.
Rep 1st and 2nd rows 20 times with A, 20 times with B, 20 times with A, 20 times with B, 20 times with A and 20 times with B.
Cast off.

5th strip
Using 2 balls of B, cast on 22 sts.
Rep 1st and 2nd rows 20 times with B, 20 times with C, 20 times with B, 20 times with A, 20 times with C and 20 times with A.
Cast off.

To make up
Join the strips together using an invisible seam (see Knitting Know-how, chapter 11), arranging the colours as shown on the chart.

Fringe
Cut lengths of yarn 20in long in A and B. The fringes on squares worked in A are in A and the fringes on squares worked in B are in B. Take 2 strands of yarn, fold in half and using a crochet hook, pull the loop through the first cast on stitch. Draw the ends through the loop and pull tight, as given for scarf fringe in Knitting Know-how, chapter 4. Work in this way along both cast on and cast off edges. Trim ends, if required, to neaten the fringe.

Cushion

Using 2 balls of C, cast on 34 sts.
1st row *K1, P1, rep from * to end.
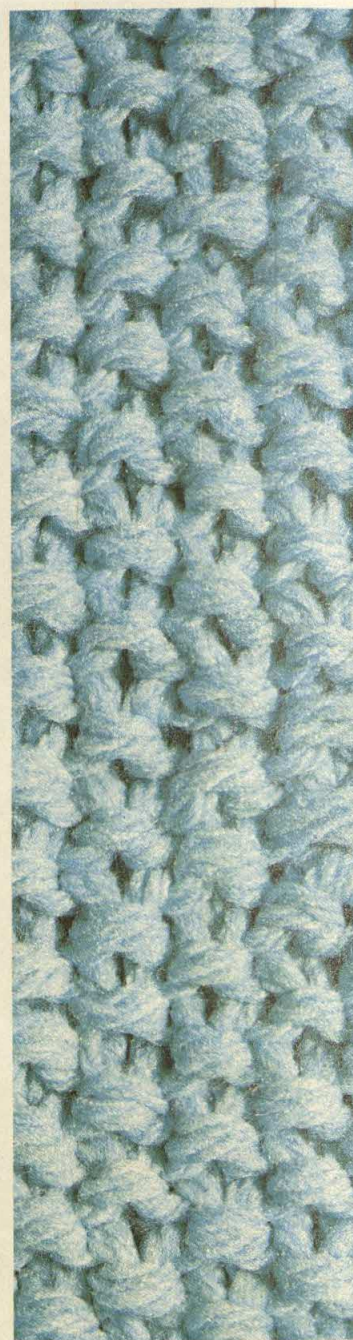**2nd row** *P1, K1, rep from * to end.
Rep 1st and 2nd rows 29 times more. Cast off.
Work 2nd side in same way.

## Insert edge
Using 2 balls of C, cast on 8 sts.
Rep 1st and 2nd rows 130 times, when the strip should measure the same length as the 4 sides of the cushion.
Cast off.

▲ *Moss stitch gives a firm fabric*

To make up
Join cast on and cast off edges of strip to form circle. Pin the strip round the edges of one side of the cushion, easing slightly at corners and placing seam of strip in the centre of one edge. Sew in place. Pin other side of cushion to other edge of strip, leaving one side open. Sew in place. Turn work inside out so that the seams are inside. Insert cushion pad. Oversew opening as invisibly as possible, or put in 12in zip fastener.
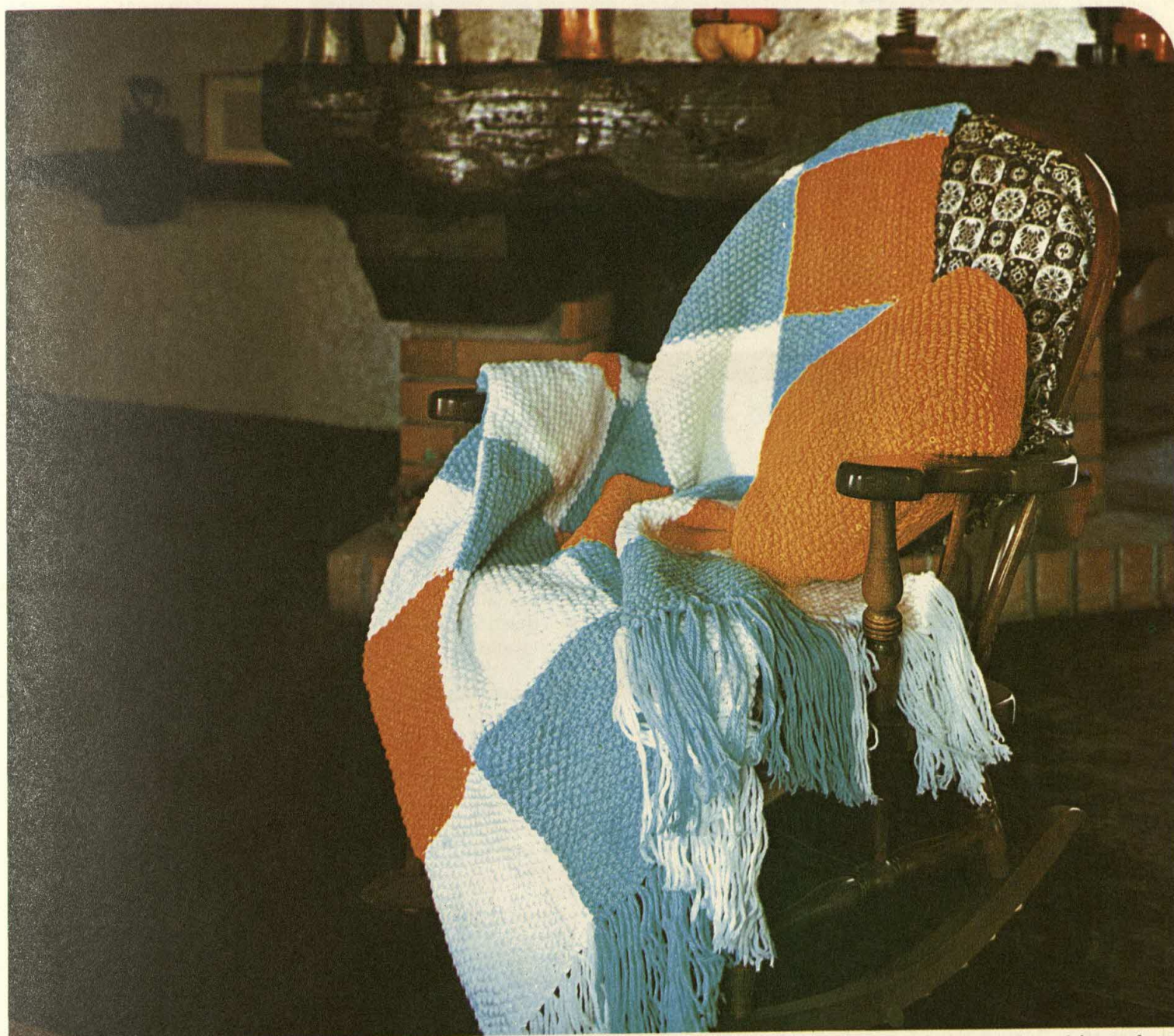
▼ *How the coloured squares look when the strips are joined up*

▼ *How to work an attractive fringe edging on the rug*

Chart for Rug

B	A	B	A	B	A	C	A	1st strip
A	C	A	B	A	B	A	B	2nd strip
B	A	B	A	C	B	A	B	3rd strip
A	B	A	B	A	B	A	B	4th strip
B	C	B	A	C	A			5th strip
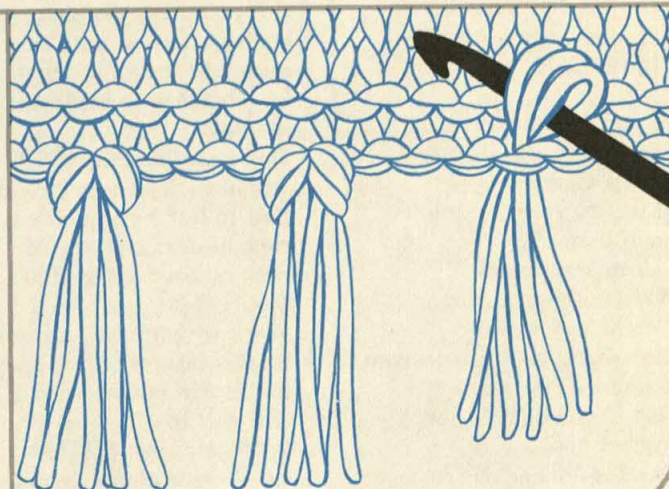
The prettiest suit in town (part 2)

Here are the instructions for making a skirt which, teamed with the jacket featured in the last Basic Wardrobe chapter, forms a delightful suit. You are also shown how to make the contrasting blouse to complete the outfit—the blouse is just as useful as a separate top. A crocheted suit is perfect for town and country wear and is invaluable in a smart woman's wardrobe.

Sizes

Skirt, to fit 34 [36:38] in hips
Length, 18[20:22] in, adjustable.
Blouse, to fit 32 [34:36] in bust,
Length, 21 [21½:21½] in.
The figures in brackets[] refer to the 36 and 38in hip sizes and 34 and 36in bust sizes

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Tension for this design
Skirt, 6½ sts and 4¾ rows to 1in over pattern worked on No.3·00 (ISR) hook; **Blouse,** 7 sts and 5¼ rows to 1in over pattern worked on No. 3·00 (ISR) hook

---

Materials shown here

Patons Cameo Crepe
Skirt, 10 [11:12] oz in main shade, A
1 oz in contrast, B
Waist length petersham
7in zip fastener
Blouse, 8[9:10]oz in contrast, B
Four small buttons
One No.3·00 (ISR) Aero crochet hook
One No.2·50 (ISR) Aero crochet hook

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Basic Wardrobe Crochet

Skirt
(Back and Front alike)

Using No.2·50 (ISR) hook and A, work 133[141:149]ch and work 4 rows patt as given for Jacket Back (see last Basic Wardrobe chapter 19). 132[140:148]sts.
Change to No.3·00 (ISR) hook and continue in patt until Skirt measures 3[3¼:4] from start, ending with a 2nd patt row. If length requires altering make an adjustment at this point. For example, if you want to make a midi skirt you must add the extra length here before you begin the shaping.
Dec row 2dc in first 3ch sp, 1dc in each of next 2 ch sp, patt to last 5 ch sp, 1dc in each of next 2 ch sp, 2dc in each of last 3 ch sp. 128 [136:144]sts.
Work without shaping until Skirt measures 5½[7:8½]in from start, ending with a 2nd patt row.
Work dec row. 124[132:140] sts. Work without shaping until 7½[9½:11½]in from start.

Work dec row. 120[128:136] sts. Work without shaping until 9[11:13] in from start.
Work dec row. 116[124:132] sts. Work without shaping until 10[12:14]in from start.
Work dec row. 112[120:128] sts. Work 3 rows without shaping.
Dec 4sts as before on next and every following 4th row until 88[96:104] sts rem.
Work without shaping until 17[19:21]in.
Change to No.2·50 (ISR) hook. Work 1in dc.
Fasten off.

To make up

Block and press each piece on WS, using a warm iron and damp cloth.
Using a flat seam join side seams, leaving 7in free on left side for zip.
Sew zip in place.
Sew petersham inside waist.
Press seams.

Blouse (Back)

Using No.2·50 (ISR) hook, work 115[121:130]ch.
1st row 1dc in 2nd ch from hook, 1dc in each ch to end. Turn. 114[120:129]sts.
2nd row 2ch, 1dc in each st to end.
Turn.
Change to No.3·00 (ISR) hook.
1st row (right side) 3ch to form first tr, miss first st, *miss next st, 1ch, 1tr in each of next 2 sts, rep from * to last 2 sts, miss next st, 1ch, 1tr in last st. Turn.
2nd row 1dc in first st, *1ss in next ch, 2ch, 1ss in same ch, 2ch, miss 2 sts, rep from * ending 1ss in last ch, 2ch, 1ss in same ch, 1dc in 3rd of 3ch. Turn.
3rd row 3ch to form first tr, *1ch, 2tr in 2 ch sp, rep from * ending 1ch, 1tr in last st. Turn.
2nd and 3rd rows form patt and are rep throughout.
Work in patt without shaping until Back measures 14in from start, ending with a 3rd patt row.

Shape armholes

1st row Ss across 6 sts, patt to last 6 sts. Turn.
2nd row Patt.
3rd row Ss across 3 sts, patt to last 3 sts. Turn.
Rep 2nd and 3rd rows 3[4:5] times more. 78[78:81]sts. **
Work without shaping until Back measures 17½in, ending with a 2nd patt row.

Divide for back opening
32in and 34in sizes only

Next row 3ch, (1ch, 2tr in next 2ch sp) 12 times, 1ch, 1tr in next 2ch sp. Turn. 39 sts.
36in size only
Next row 3ch, (1ch, 2tr in next 2ch sp) 13 times. Turn.
Work without shaping on these sts until Back measures 21[21½:21½]in, ending at neck edge.

Shape shoulder

1st row Patt to last 12 sts. Turn.
2nd row Patt.
3rd row Patt to last 9 sts. Fasten off.
32in and 34in on sizes only
Rejoin yarn to centre 2 ch sp, 3ch, patt to end.
Complete to match other side.
36in size only
Miss centre st, rejoin yarn to next 2 ch sp, patt to end.
Complete to match other side.

Front

Work as for Back to **
Work without shaping until Front measures 18½[19:19]in, ending with a 2nd patt row.

Shape neck

1st row Patt across 30 sts. Turn.
2nd row Patt.
3rd row Patt to last 3 sts. Turn.
Rep 2nd and 3rd rows twice more. 21 sts.
Work without shaping until Front measures same as Back to shoulder, ending at armhole.

Shape shoulder

**1st row** Ss across 12 sts, patt to end.
2nd row Patt 9.
Fasten off.

Miss centre 18[18:21] sts,
rejoin yarn, patt to end.
Next row Patt.
Next row Ss across 3 sts,
patt to end.
Complete to match other side.

Neck edging

Join shoulder seams.
With RS facing and No.2·50
(ISR) hook, work 3 rows dc
round neck over an odd
number of sts.

Work picot edge
Next row 1ss in first st,
*1ss in next st, 3ch, 1ss
in same st, 1ss in next st,
rep from * to end.
Fasten off.
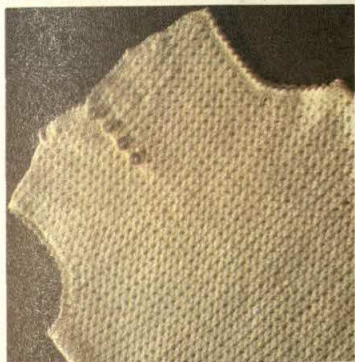
Picot edging on blouse back

Armhole edgings
Work as for Neck edging.

To make up

Block and press on WS, using
a warm iron and damp cloth.
Using a flat seam, join side
seams.
With WS facing and No.2·50
(ISR) hook, work picot edge
round lower edge working
into the ch loop only.
With RS facing, work 1 row
dc along RS of back opening.
Next row Work in dc, making
4 button loops evenly spaced.
Button loops are made by
missing 3 sts and working
3ch.
Next row Work in dc,
working 3dc into each 3ch
button loop.
Work 2 rows dc along left
side. Overlap right over left
and secure at bottom. Attach
buttons. Press seams.

Three-piece suit in crochet ►

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Adding a luxury touch to linen

Crochet Know-how 20

Give a richly individual look to linen by adding crochet edgings to sheets, pillowcases or towels—a lovely idea for personalizing a wedding present. Pretty pastel pinks, blues and greens look delicious on white linen but on coloured sheets and pillowcases, work the edgings in sparkling white. You could give coloured towels an edging of a stronger shade than the towel itself; deep crimson on pale pink or purple on palest lilac. Finished crocheted edgings should be carefully pressed before being attached to linen edges with very fine, close together oversewing.

Jasmine border for green sheet and pillowcase

Work 25 ch.

1st row. Into 6th ch from hook work 1tr, 2ch, 1tr, *miss 2ch, into next ch work 1tr, 2ch, 1tr, rep from * to last ch, 1tr into last ch. Turn.

2nd row. 3ch, 1tr into next tr, *miss 3 sts of previous row and in to next st work 1tr, 2ch, 1tr, rep from * to end of row, 1ch, 1tr in turning ch. Turn.

3rd row. 3ch, miss first st, *into next st work 1tr, 2ch, 1tr, miss 3 sts of previous row, rep from * to end, 1ch, 1tr into 2nd of 3 turning ch. Turn.

Rep 3rd row until required length. Finish off and darn in ends.

Fan border on red background

Work 15 ch.

1st row. Into 3rd ch from hook work 1dc, *1dc into next ch, rep from * to end. Turn.

2nd row. 5ch, miss 2dc, 1tr into next dc, 2ch, miss 3dc, 1tr in next dc, 3ch, 1tr in same dc as last tr, 2ch, miss 3dc, 1tr in next dc, 2ch, 1tr into 2nd ch of turning ch. Turn.

3rd row. 2ch, 2dc into first ch space, 1ch, 2dc into 2nd ch space, 1ch, 5dc into centre ch space, 1ch, 2dc into next ch space, 1ch, 2dc into last ch space, 1dc into 2nd ch of turning ch. Turn.

4th row. 2ch, 1dc into each of next 3dc, 1ch, work 1 long group in to first of 5 centre dc, thus—*yrh, insert hook into dc, yrh and draw through a long loop, yrh, insert hook into same dc, yrh and draw through another long loop, yrh and draw through all loops on hook, 1ch, rep from * in each of next 4dc, 1dc into each of next 3dc, 1dc into 2nd ch of turning ch. Turn.

5th row. 5ch, into 4th dc of previous row work 1tr, 3ch, 1dc between 2nd and 3rd long group of previous row, 2ch, 1dc between 3rd and 4th long group, 3ch, 1tr in first dc of next group, 3ch, 1tr in 2nd ch of turning ch. Turn.

6th row. 2ch, 2dc into first ch space, 3dc into 2nd ch space, 2dc into next ch space, 3dc into next ch space, 2dc into last ch space,

Detail of the Jasmine border, prettiest in white on a pastel ground

1dc into 2nd ch of turning ch. Turn.

7th row. 2ch, *1dc into next dc, rep from * to end. Turn.

Rep 2nd–7th rows until required length. Finish off. Darn in ends.

Coronet border on blue background

Work 16 ch.

1st row. Into 3rd ch from hook work 1dc, *1dc into next ch, rep from * to end. Turn.
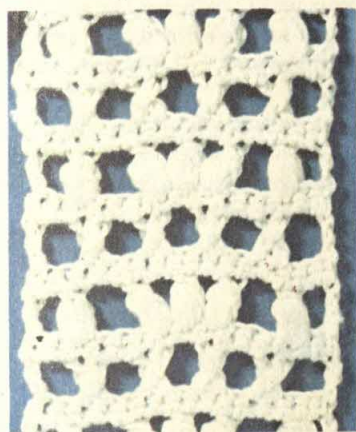
2nd row. 5ch, miss 2dc, *1tr into next dc, 1tr into last missed dc back towards right hand, 2ch, miss 2dc, rep from * 3 times, 1tr in turning ch. Turn.

3rd row. 2ch, 2dc into 2 ch loop, *1dc into group of 2tr, 2dc into 2 ch loop, rep from * to end, 1dc into 2nd ch of turning ch. Turn.

4th row. 5ch, miss 1dc, 1 cluster into next dc, thus—(yrh, insert

A section of the Fan border

Coronet border in white crochet

Edelweiss edge for a trousseau

Although crocheted linen looks its loveliest against traditional furnishings, Jasmine edging matches modern decor too

hook into next dc, yrh and draw loop through, yrh and draw through 2 loops) 4 times, yrh and draw through all 5 loops on hook to complete cluster, 2ch, miss 3dc, (1 cluster in next dc, 2ch) 3 times, miss 3dc, 1 cluster in next dc, 2ch, 1 tr in turning ch. Turn.

5th row. 2ch, 1dc into 2 ch loop, 1dc in cluster, 2dc in next 2 ch loop, miss 1 cluster, 2dc in next 2 ch loop, 1dc in central cluster, 2dc in next 2ch loop, miss next cluster, 2dc in next 2 ch loop, 1dc in next cluster, 1dc in last 2 ch loop, 1dc in turning ch. Turn.

Rep 2nd-5th rows until required length. Finish off. Darn in all ends.

Edelweiss border on lilac background

Work 17 ch.

1st row. Into 3rd ch from hook work 1dc, *1dc into next ch, rep from * to end. Turn.

2nd row. 2ch, *1dc into each of next 3dc, 3ch, miss 3dc, rep from * to last 4dc, 1dc into each of next 4dc. Turn.

3rd row. 2ch, 1dc into each of next 3dc, 1dc into next 3 ch loop, 3ch, 1dtr into first of 3 central dc, 1ch, miss next dc, 1dtr into third of 3 central dc, 3ch, 1dc into 3 ch loop, 1dc into each of next 4dc. Turn.

4th row. 2ch, 1dc into each of next 3dc, 3ch, 1dc into first dtr of previous row, 1dc between dtr, 1dc into 2nd dtr, 3ch, 1dc into each of last 4dc. Turn.

5th row. 5ch, miss 1dc, 1dtr into next dc, 3ch, 1dc in next ch loop, 1dc into each of next 3dc, 1dc in next ch loop, 3ch, 1dtr into 2nd dc of next group, 1ch, miss 1dc, 1dtr into last dc. Turn.

6th row. 2ch, 2dc into first ch loop, 1dc into 2nd ch loop, 3ch, 1dc into each of central 3dc, 3ch, 1dc into next ch loop, 3dc into last ch space.

Rep from 3rd-6th rows to required length. Finish off. Darn in ends.

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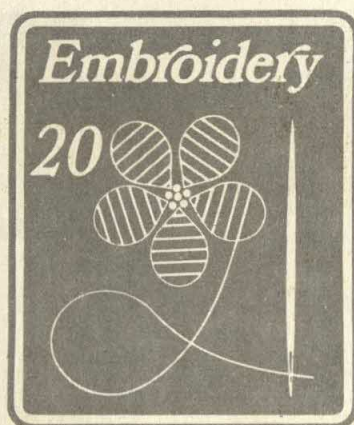
Tools of the trade

Household chores can make Jill a dull girl but she doesn't have to look dull while they're being done. Make gay, tough, pop-over appliqué aprons with large, useful pockets to hold clothes pegs, a hammer, gardening tools—all the things you want on hand. A rummage through your rag-bag should produce enough bright fabric oddments to use.

No need to look dreary on washing days in this gay apron ▼

The right material for the job

If you are making an appliqué apron which must stand up to wear and tear and frequent washing, it's important to choose the right materials and the suitable method of application. For example, a good choice would be cotton applied to cotton or linen, although any firm, colour-fast material will do. The strongest appliqué methods are cut and stitch or blind appliqué (see Embroidery chapter 16).

Patterns for the aprons

These aprons are so simple to make that you can cut your own patterns from newspaper to the size you want, copying the shapes shown in the pictures. It is only necessary to allow for seams at the top of each apron because all other edges are bound with bias binding as a decorative part of the design.

Use the line drawings as patterns for the motifs which are applied before making up the aprons. For really hard wear, the cut and stitch method is the strongest, using either zigzag machining or buttonhole stitch by hand to hold the motifs in place.

Carpentry apron

To make this apron you will need 1yd firm blue cotton, about 4yds of matching bias binding and small pieces of red, yellow and turquoise cotton.

This apron will probably be used just as much by the man about the house as it will by you! There are three long, shallow centre pockets and two deep side pockets (bias bound) to hold all sorts of useful tools for doing the odd household job. The top of the apron is finished by making a one inch hem. The ties are made separately and enclosed at each end of the hem.
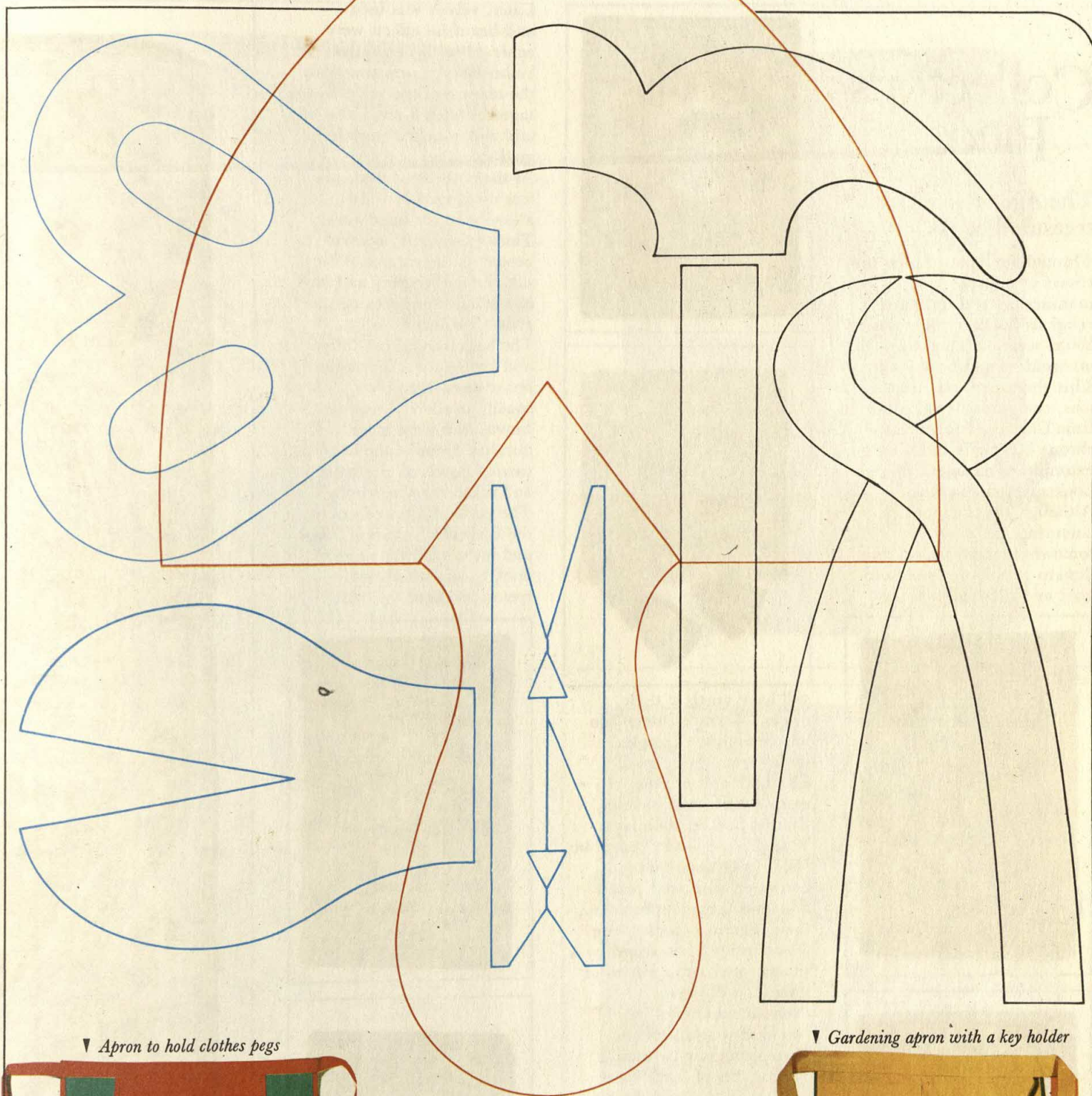
Gardening apron

To make this apron you will need 1½yds of yellow material, smaller pieces of red, black and blue, about 3yds bias binding and a key holder.

With its sensible key holder, this apron is just the thing for the absent minded gardener who always get locked out, and then spends many hours searching around for the key. There are two large pockets placed at top right and bottom left. The pocket on the right has a top hem turned to the right side and it is applied as a patch pocket with one side enclosed in the bias bound edging. The apron is conveniently divided and the edges of the slash division are bound with bias binding. The apron ties are made separately and enclose each end of the one inch hem along the top of the apron. The key holder is attached to a small piece of bias binding and stitched in place before sewing the waist-band and apron ties into place.
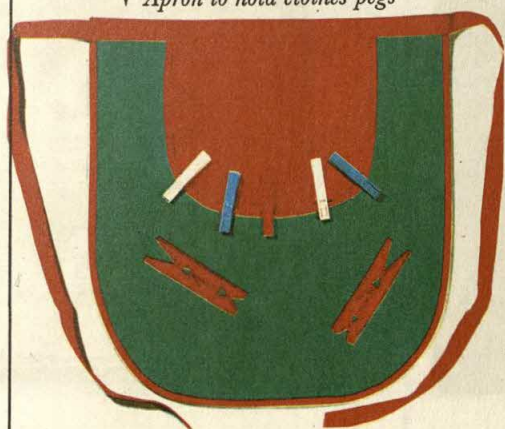
Peg apron

For this gay and practical apron you will need ¾yd red and ¾yd of green fabric and about 3yds red bias binding.

The pocket is formed by cutting out two identical apron shapes in the red and green fabrics, then the simple horseshoe shape is cut out of one piece and the edge bound with bias binding before the apron is made up. The top of this apron is finished with the ties made separately from the band.

▼ Apron to hold clothes pegs

▼ Carpentry apron to hold tools
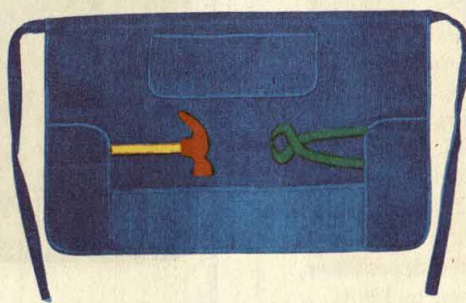
▼ Gardening apron with a key holder

Collector's Piece

The Age of treasured books

Throughout Tudor times, the covers of precious manuscripts and treasured religious books, usually the Bible, were enriched by embroidery and beadwork. This charming custom had, alas, come to an end by the time Charles II came to the throne but many beautiful examples of early embroidered bookcovers still survive. Although the original rich colourings are now somewhat faded, the striking designs in coloured silks and gold and silver gilt threads still have much of their original beauty. One of the most exquisite examples, dating from the reign of Elizabeth I, is a Bible, made by a famous printer, Charles Barker, as his New Year present to the Queen in 1584. In crimson velvet, decorated with seed pearls and gold thread embroidery, the design incorporates the Royal insignia, bordered by a symmetrical arrangement of stems and flowers. Professional embroidery of this kind would probably have been done by men. Three types of fabric were used for book and manuscript covers, the texture of the fabric dictating the design and the embroidery stitches. Early covers were made of canvas, the entire surface of the fabric being covered with tent-stitched designs. Queen Elizabeth, when still a small child, embroidered two canvas covers, one of which she gave to her stepmother, Anne of Cleves, in 1544.

Later, velvet was used and beautiful effects were achieved with decorative embroidery contrasting with the texture of the velvet, together with a great deal of laid and couched work in gold thread.

As the craft developed, silk was used, usually white, allowing much finer work. Thick raised gilt borders protected the surface of the silk and embroidery and bags or satchels were provided for greater protection.
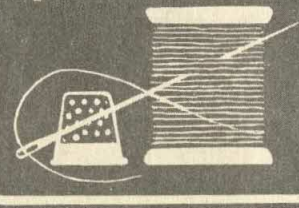
The bags were as carefully and lovingly worked as the bookcovers themselves, usually in silver thread on canvas, but were more durable. Some of the bags carried tassels on drawcord and silken carrying cords. The books illustrated are in the Bodleian Library, Oxford and include all the types of book covers which are mentioned here.
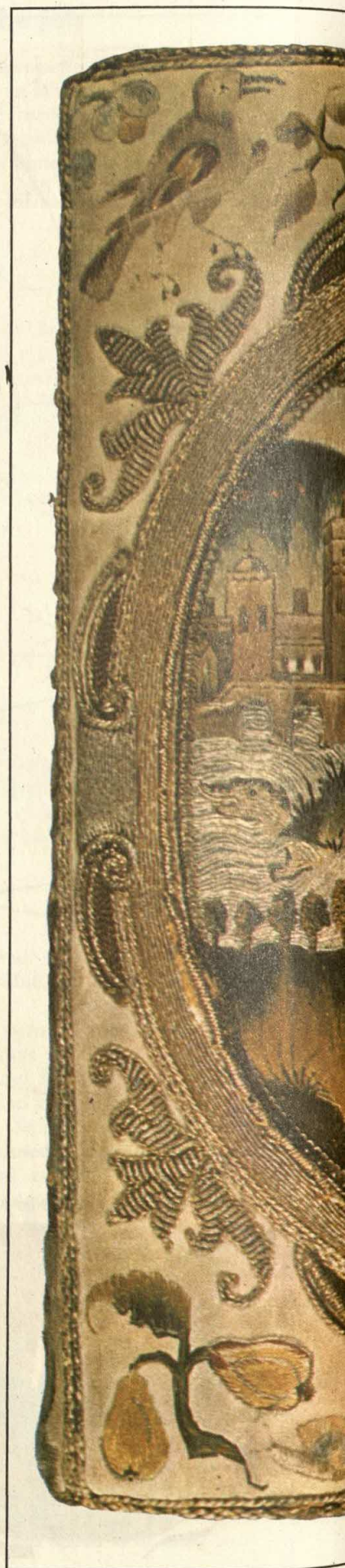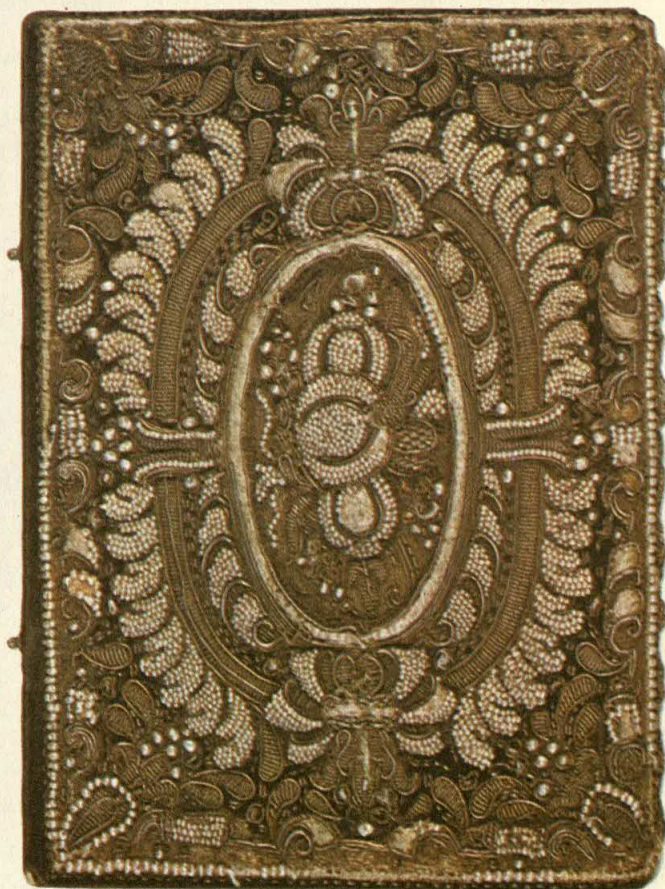
Bedcover with flounce

The first thing that catches the eye in a bedroom is the bedspread because it is usually the largest horizontal mass of colour. For this reason, the bedcover should be the first item when you come to plan a new look for your bedroom.

A flounced or box-pleated bed base cover with a throw-over bedspread is as easy to make as a tablecloth, but fabrics need to be carefully chosen. Large, repeat patterns are generally unsuitable because pleats break up the effect of the pattern. Fabrics with a one-way design or small compact prints are best. The instructions given in this chapter show you how to work out the amount of material needed for any size bed.

How to measure up

Bed base cover, for the flounce only—Measure the length and width and allow 3 times each amount (that is, as the diagram shows, 6 times the length plus 3 times the width) times the depth, plus turnings and hem allowance. Remember, you will not need a flounce at the bed-head end.

For lining the base top, measure the length and the width with the mattress removed.

For the throw-over bed cover—Measure up as described in Home Sewing chapter 3. But remember you'll need less in length and width to allow the bed-base flounce to show. You'll require the same amount for lining.

Base depth

Measure six times for flounce.

Measure three times for flounce.
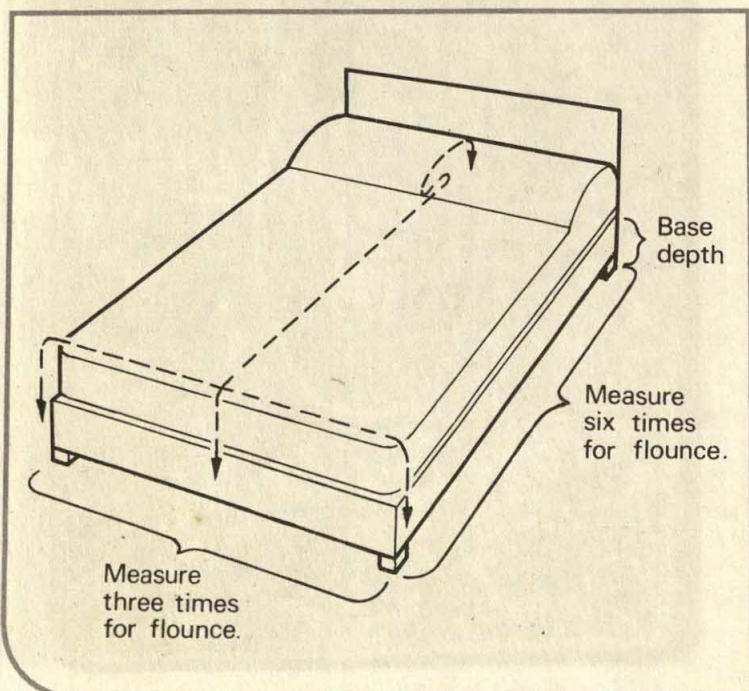
You will need:
- [ ] 48in wide material for the cover
- [ ] 48in wide sateen lining
- [ ] Strong sewing cotton
- [ ] Fringe or trim, if required

Box pleating with 4in pleats

In box pleating, the spaces between the pleats are all equal. Following the diagram, pleat B to A and C to D. BC forms the top of the pleat. For an easy method of pleating cut a marker in thick card as the diagram shows.

Gauging

Gauging is a method by which you can fit a very large amount of material into a small width. Make two rows of running stitches along the top edge of the flounce, each stitch one above the other, as shown in the diagram. The length of the stitch and space depend on the amount of fullness you require.

Cutting for the flounce

For making the flounce, cut the fabric into strips lengthwise or across the width, as required. The diagram shows you how to cut for a very pronounced one-way design, that is, across the width from selvedge to selvedge.

To make the bed-base cover

Join the strips for the flounce together in one long piece. If you've used one-way fabric make sure each piece is joined the right way up.

Tack, then machine or hand sew all the seams. Now machine or hand sew a ½in hem down the two sides and around the bottom.

You are now ready either to gauge or box pleat the flounce. For box pleating use the card marker, press and tack, making sure that all seams come under a pleat pressed edge.

Attach the lining top at this stage using a plain seam ½in from the edge. Stitch again, to neaten along the raw edge. With a pleated flounce, make sure two box pleats appear together at the two corners as shown in the diagrams. This forms an inverted pleat.

To make the throw-over cover

Cut the fabric in two lengths making sure they match, particularly if the fabric has a design. Put the right sides together, tack, then machine or hand sew with a flat fell seam. Press. Now, join the lining using the same method. Press.

Place both fabric and lining together with right sides facing. Now tack and then machine or hand sew ¼inch from the edge all round leaving about 18inch at the head-board end open to enable you to turn the whole thing to the right side.
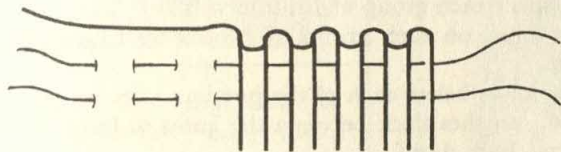
Turn the cover, press the edge and fell opening together. At this stage if you are using a trim or fringe, machine or hand sew the trim all round the edge of the bed cover.
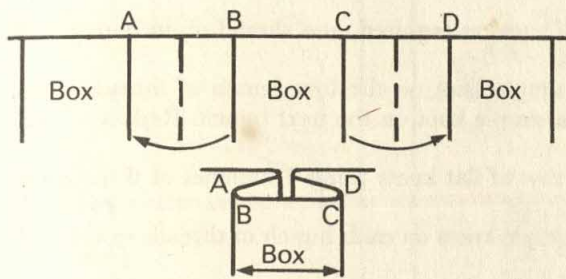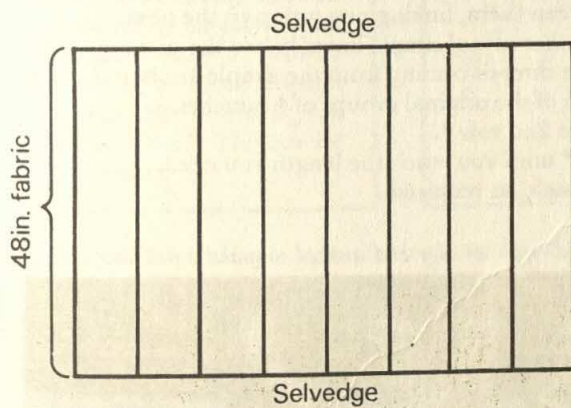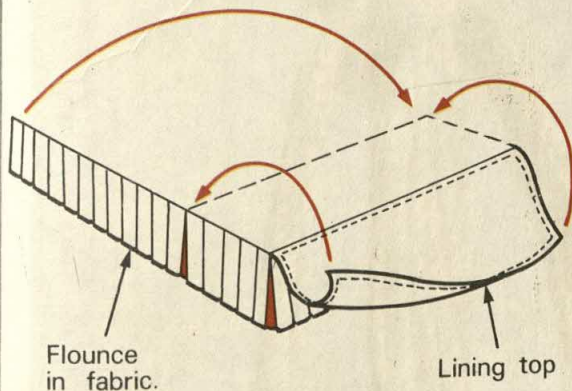
Spaces between box pleats must be equal
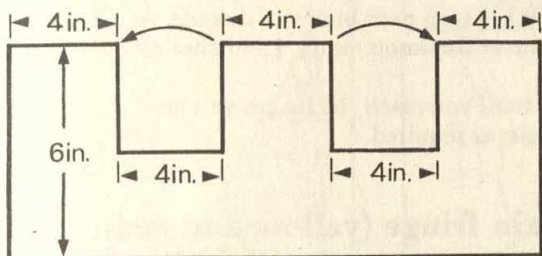
Make a card marker for easy pleating

Make two rows of running stitches for gauging

Cutting fabric across the width for the flounce

Flounce
in fabric.

Lining top

How to attach the lining top to the flounce

Lattice fringe and tassels

Following the simple knot, it is an easy step to learn how to make flat knots and tassels, which is what this chapter is all about. The flat knot for fringing is worked in the same way as the flat knot in macramé. The centre threads act as a core around which the outside threads are knotted in what every ex-Girl Guide or Brownie will recognise as a reef knot. All flat knots are worked in the same manner but over a varying number of threads.

Also in this chapter there are two simple fringes incorporating flat knots and tassels. Once you have learned how to make fringes you can use them to give your own distinctive touch to all sorts of household items and to clothing.

The flat knot

Prepare the lengths of yarn as required and thread on in four evenly-spaced bunches. The two centre bunches act as a core over which the right and left bunches are knotted.

Hold the two centre bunches taut by winding them round the third finger of the left hand. With the right hand, take the right-hand bunch under the centre core and over the left-hand bunch. Then bring the left-hand bunch over the centre core and thread it from the front through the loop formed by the right-hand bunch and the centre core. Let go of the core and pull the right- and left-hand bunches until they tighten round the centre core. This completes the first stage of the knot.

For the second stage, once again holding the centre core taut, pass the left-hand bunch under the core and over the right-hand bunch. Then take the right-hand bunch over the core and from the front, thread it through the loop formed by the left-hand bunch and centre core. Pull the ends tightly.

Tassels

Tassels for simple knot fringe patterns are formed out of the threads which remain after a pattern has been worked (see Fringing chapter 1). The tassels shown here consist of bundles of threads, doubled over and bound with separate threads. They are simple to make and ideal for using with flat knot fringes as they can be worked in with the last flat knot of the pattern.

Making the tassel with a flat knot

Cut and prepare a bundle of threads, as required, for the tassel. Finish fringe pattern by working the first stage only of the last flat knot. Take the bundle of threads and work the second stage of the flat knot over the centre bundle. Double over the bundle, bind with a separate thread, and secure at the back with a firm knot. Take the ends into the centre of the tassel and lose them.

Lattice fringe

Prepare lengths of yarn, as required, and thread on in bunches at half inch intervals.

1st row. Work a simple knot on the first bunch of threads, miss 2 bunches, work a simple knot on the next bunch. Repeat to end of row.

2nd row. Work a row of flat knots using 4 bunches of threads for each knot.

3rd row. * Work simple knots on each bunch of threads to the end of the row.

4th row. Divide each of the bunches and make basket weave squares as shown in the illustration.

5th row. Work simple knots on each bunch of threads.

6th row. Work a row of flat knots using 4 bunches of threads for each knot *.

Repeat from * to * until you reach the length you need.

Finish off with tassels, as required.

Two-tone chain fringe (yellow and red)

Prepare bunches of yarn in two colours and thread on in groups of 4 as follows: * 1 bunch (yellow); 1 bunch (red); 1 bunch (red); 1 bunch (yellow). Space each group at 1in intervals.

1st row. Work flat knots on each group of 4 bunches to secure threads to the edge.

2nd row. *Work flat knots below each of the previous ones leaving the outside (yellow) bunches slack between the knots to form the loops of the vertical chain motif.

3rd row. As 2nd row.

4th row. Take the outside bunches (yellow) of each group and work simple knots between them, linking one group to the next.

5th row. Work another row of simple knots below the previous ones.

6th row. Divide the threads coming from the simple knots and make 1 flat knot on each of the original groups of 4 bunches.
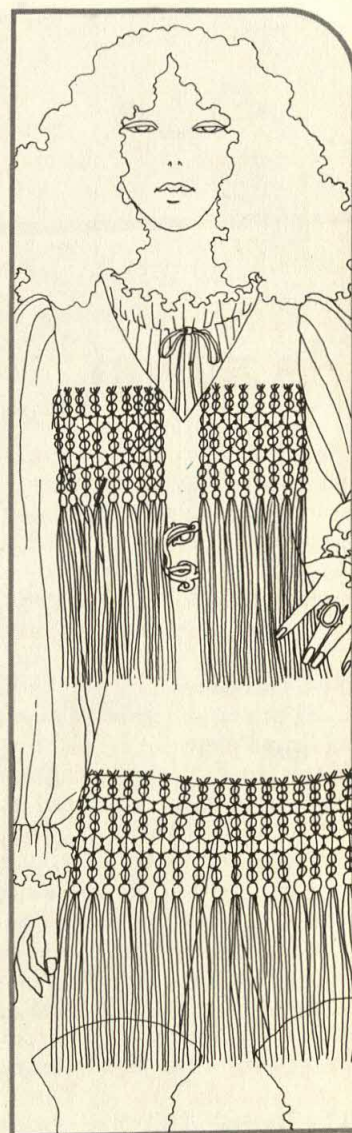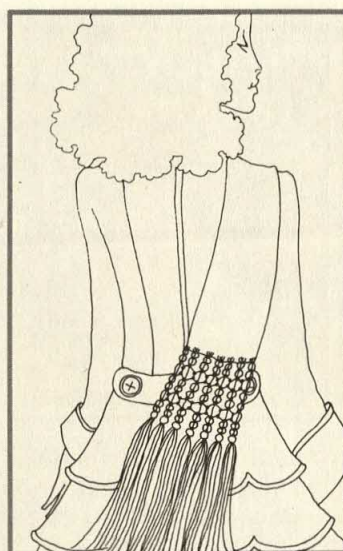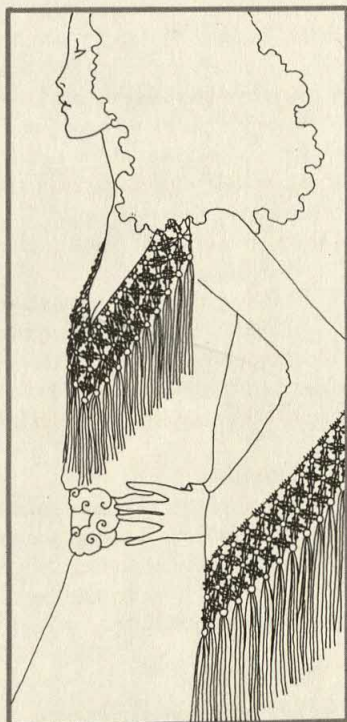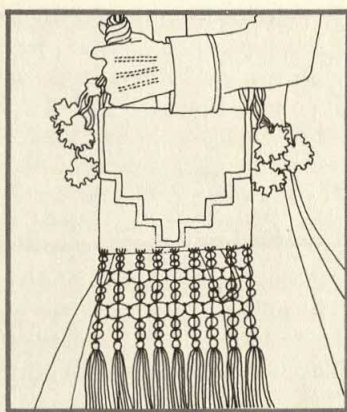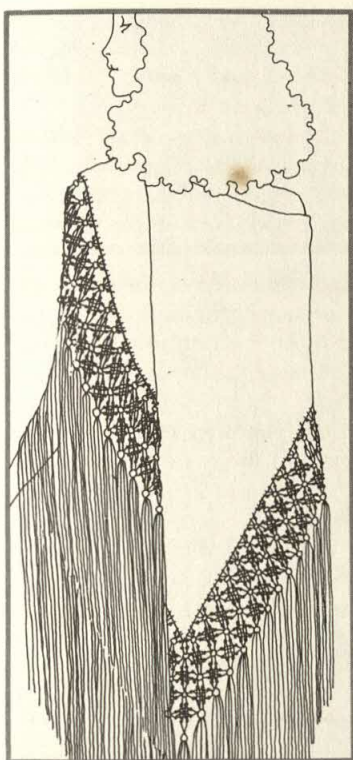
7th and 8th rows. As 2nd row *.

Repeat from * to * until you reach the length you need.

Finish off with tassels, as required.

*Four bunches knotted on to an edge and worked to make a flat knot*

Here are several ideas for you to copy, using lattice fringing and two-tone chain fringing. If at all possible, work them directly on to the material. If the fabric is not suitable, make a crocheted chain to the required length and use this as a base from which to work. Then sew the fringe on.

Lattice fringe with simple knots, flat knots and basket weave squares

Two-tone chain fringe made up of flat knots and simple knots
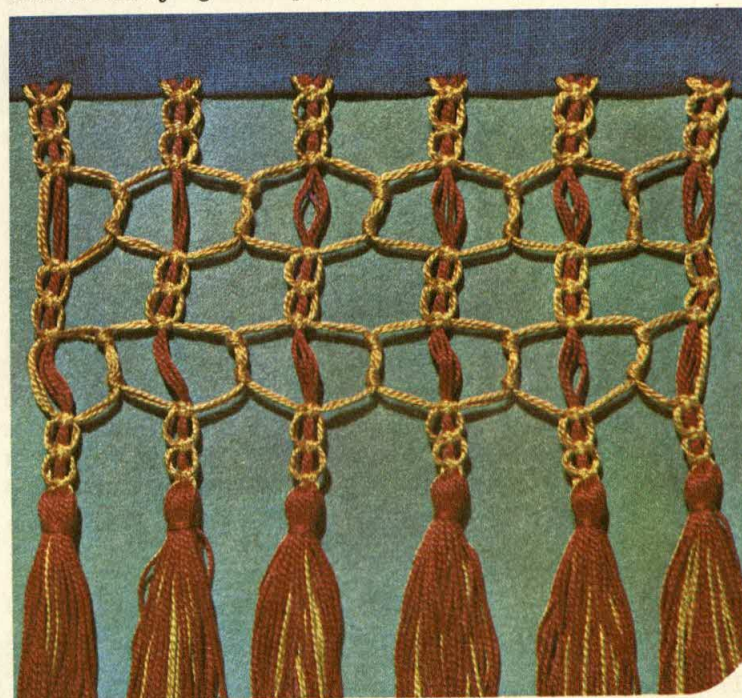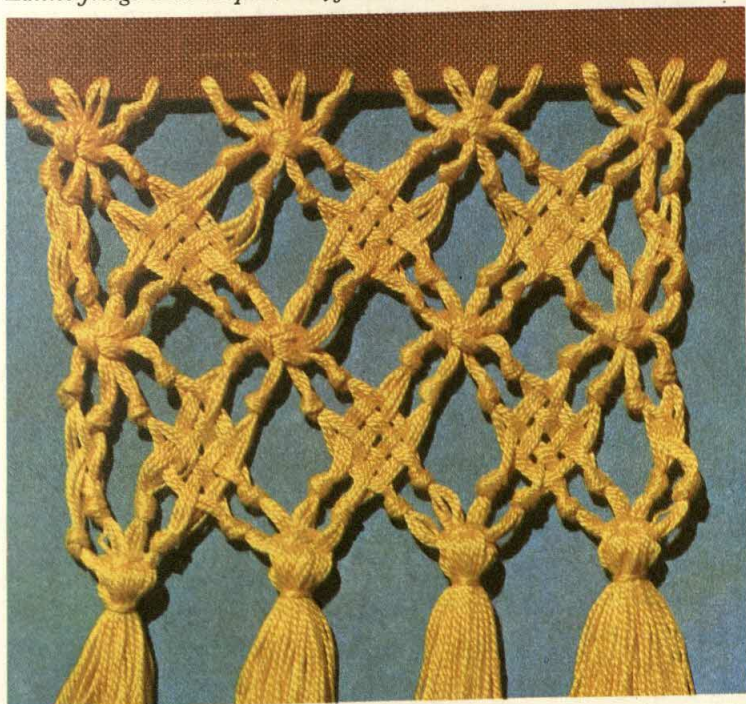
Angel top

Angel tops are the most useful garments in a toddler's wardrobe. Made in a light fabric, with matching knickers, an angel top becomes a pretty summer dress—or in soft wool, in a colour matched to tights, a warm winter play outfit. Angel tops in wipe-clean fabrics provide a protective cover-up for messy mealtimes and, at the other extreme, they can be the prettiest of party dresses made in broderie Anglaise.

You will need:
☐ 1⅝yd 36in wide fabric ☐ 1yd ¼in wide elastic ☐ Matching thread ☐ Graph paper for the pattern (or ordinary brown paper will do). If you are making the angel top in broderie Anglaise edging, to find the amount you need add together the width across the widest point of both sleeves and the width across the hem line on the Back and Front, plus an extra 6 inches for seam allowances. If you have difficulty in finding an edging which is as deep as the length of the garment, overlap and stitch two rows together.

The pattern
The angel top fits sizes 1 and 2 and is in 16 and 18 inch lengths. There are four pattern pieces, Back, Front, sleeve and facing. Make the pattern first from the instructions overleaf.

The layout
Fold fabric to take in Back and Front. Place pattern on double fabric as shown, with Centre Back and Front on fold. Fold remaining fabric selvedge to selvedge, place centre front of facing on fold.
The pattern has no seam or hem allowance so add ¾ inch to all seams (except on the outer edge of the facing) and 2 inch hems at the lower edge of the sleeves and hem edge.
Cut out the fabric and mark the pattern outline, stitching lines and balance marks.

Making up in six easy stages

1. Sewing sleeves to Back and Front
With right sides facing, match the balance marks on the front armhole edge of the left sleeve to those of the corresponding Front armhole. Pin, tack, and stitch the seams. Then match the balance marks of the back armhole edge of the sleeve to those of the corresponding Back armhole. Pin, tack and stitch as before. Repeat for right sleeve. Oversew raw seam edges to neaten and press seams towards sleeve.

2. Joining the facing
Align the two Centre Back edges of the facing, with right sides of fabric together, and stitch a short seam from neck edge to the balance mark, leaving the lower end open. Press seam open. The unfinished end of the seam provides the casing opening.

3. Stitching on the facing and making the casing
With right sides of fabric together, place facing round neck line, with raw neck edges level, balance marks and Centre Backs and Fronts matching. Pin, tack and stitch along neck edge.
Trim the seam allowance and then clip into it close to the stitches. Turn facing to inside of garment, tack along edge and press. If the edge is inclined to roll, as on a springy fabric, top stitch through dress and facings close to the edge. Turn in the raw edge of the facing ¼ inch and tack.
Pin the facing flat into position round the inside of the neck edge. The folded edge should just cover the lower stitching line and the balance marks on the facing should meet the armhole seam.
Tack in place and stitch close to the edge, along lower stitching line.
Turn the garment to right side, make another row of machine stitches along the upper stitching line and the casing is finished.

4. Sewing the sleeve and side-seams
With right sides facing, pin, tack and stitch the left underarm sleeve and side-seams in one operation; starting at the wrist edge stitch to the underarm and then down the side seam to the hem edge. Repeat on right side.
Oversew raw seam edges and press seams open.

5. Making the sleeve casing
Turn in the lower edge of sleeves ¼ inch and tack. Turn up the hem allowance so that the folded edge falls just over the upper stitching line. Make the casing as before but leave a small opening in the upper stitching line for the elastic.

6. Finishing
Cut three pieces of elastic, one to fit the child's neck, the other two to fit the wrists. Thread the elastic through the casings and sew the ends firmly together. Slip stitch openings in casings to close. Turn up the hem to the required length and give all seams and edges a final pressing.

Alternative finishes

Since this garment is so quick and easy to make, you'll want more than one. Try ringing the changes with a different finish on the neck and sleeves.

Angel top with bound edges
Cut off the pattern midway between the stitching lines for the casing around the neck, and do not allow for sleeve hems.
Lay out the pattern pieces as before, but place the Back pattern parallel to the selvedges and ¾ inch in from the edge, to allow for a Centre Back seam.
Sew a Centre Back seam leaving 4 inches open at the top.
Loosely measure the child's neck and wrists and gather the neck line and lower sleeve edges to these measurements.
Cut bias strips to the length of the measurements, adding 1 inch for neatening the ends, and bind the gathered edges.
Use loop and button fastenings to close the back neck opening.

Angel top with back buttoning
To make a quick slip-over for playtimes or mealtimes, fasten the angel top all the way down the Centre Back with buttons.
When laying out the pattern for this version, place the Centre Back parallel to the selvedges, 3 inches from the edge of the fabric. This will give you a 1 inch wrap on each side and 2 inches for the self facing.
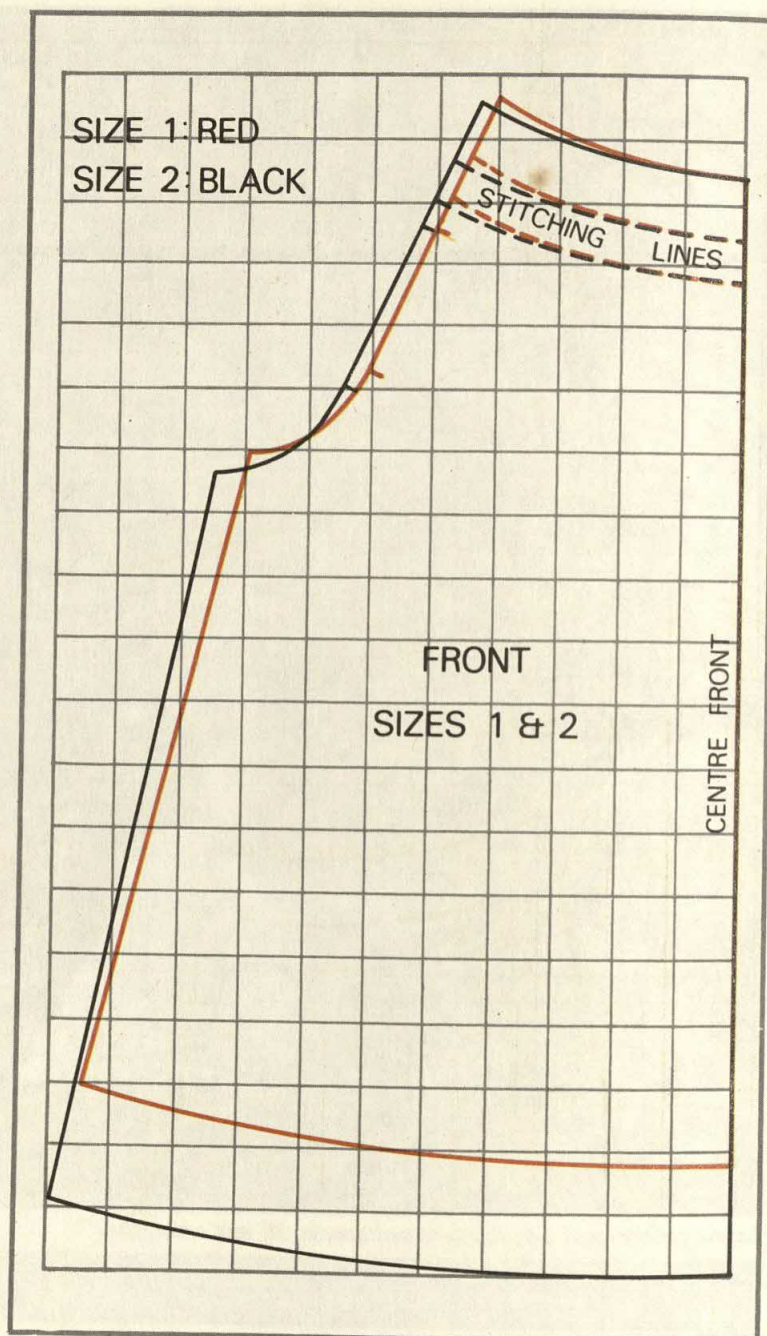Make the buttonholes along the Centre Back line.

Layout for the angel top, sizes one and two, on 36 inch wide fabric ▼ ▲ *Playtime, party time or anytime, angel tops are tops for toddlers and babies*

SELVEDGE

SLEEVE

SLEEVE

SELVEDGE

NECK FACING

18 in.

12½ in.

FRONT

BACK

FOLD FOR FACING

FOLD
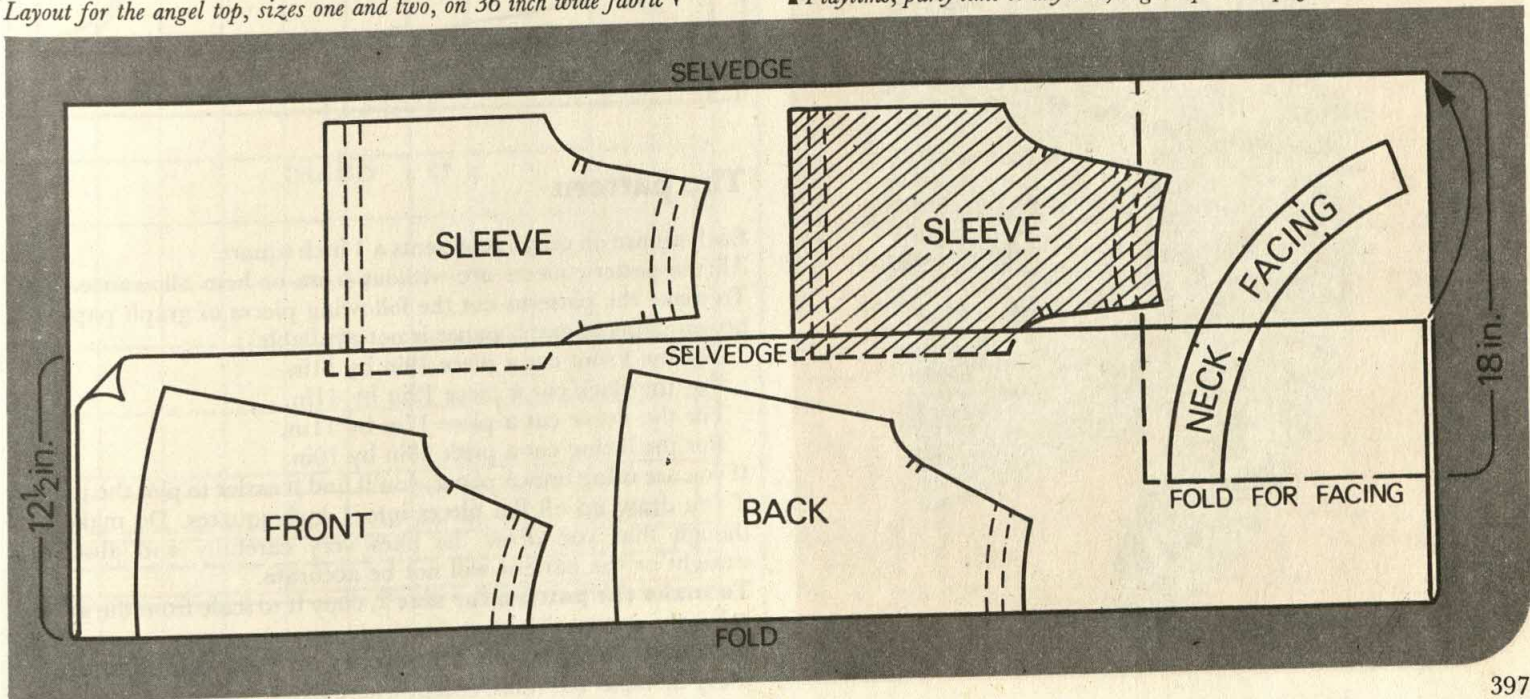
Two ways with an angel top—pretty in white ▲ or gay in a colour print ▼

SIZE 1: RED
SIZE 2: BLACK

STITCHING LINES

FRONT

SIZES 1 & 2

CENTRE FRONT

The pattern

Each square on graph represents a 1 inch square.

All the pattern pieces are without seam or hem allowance.

To make the patterns cut the following pieces of graph paper (or brown paper if graph paper is not available):

For the Front cut a piece 19in by 11in.

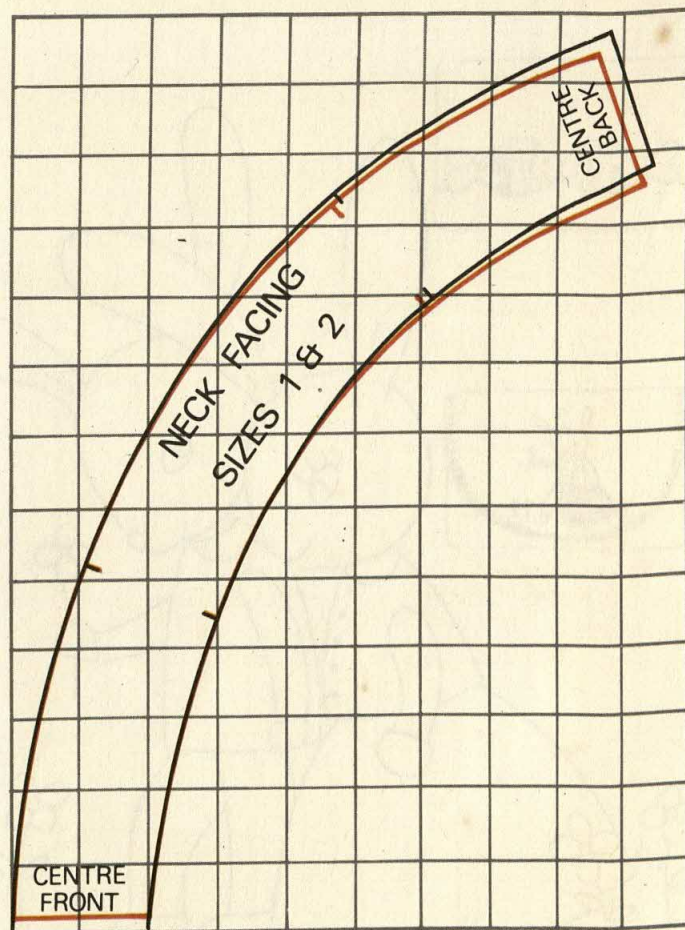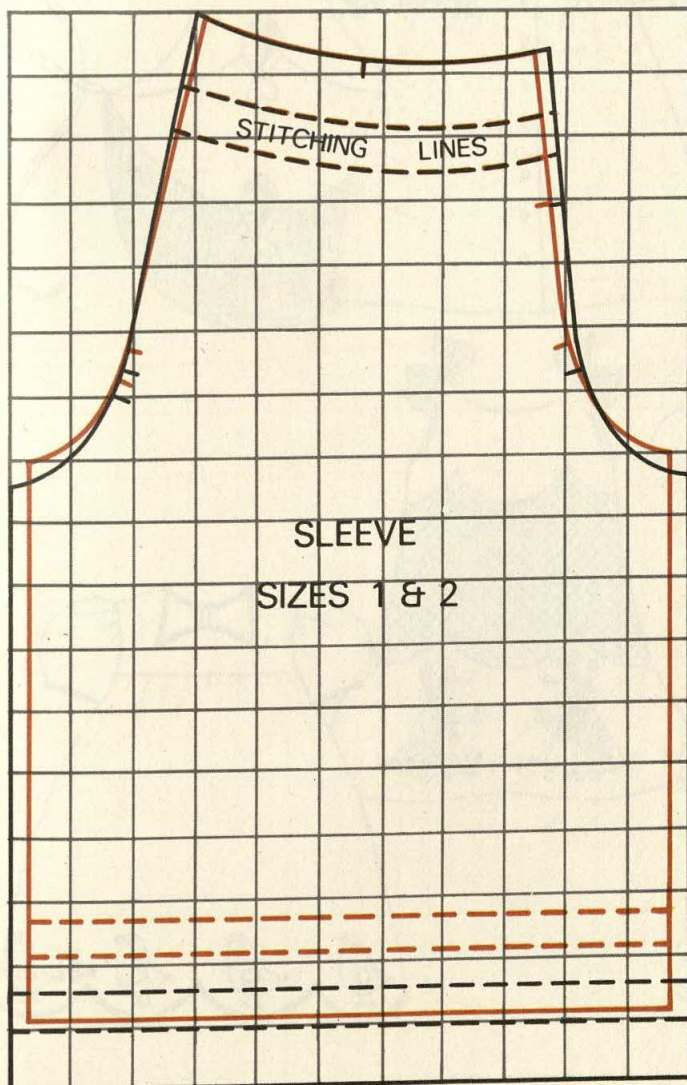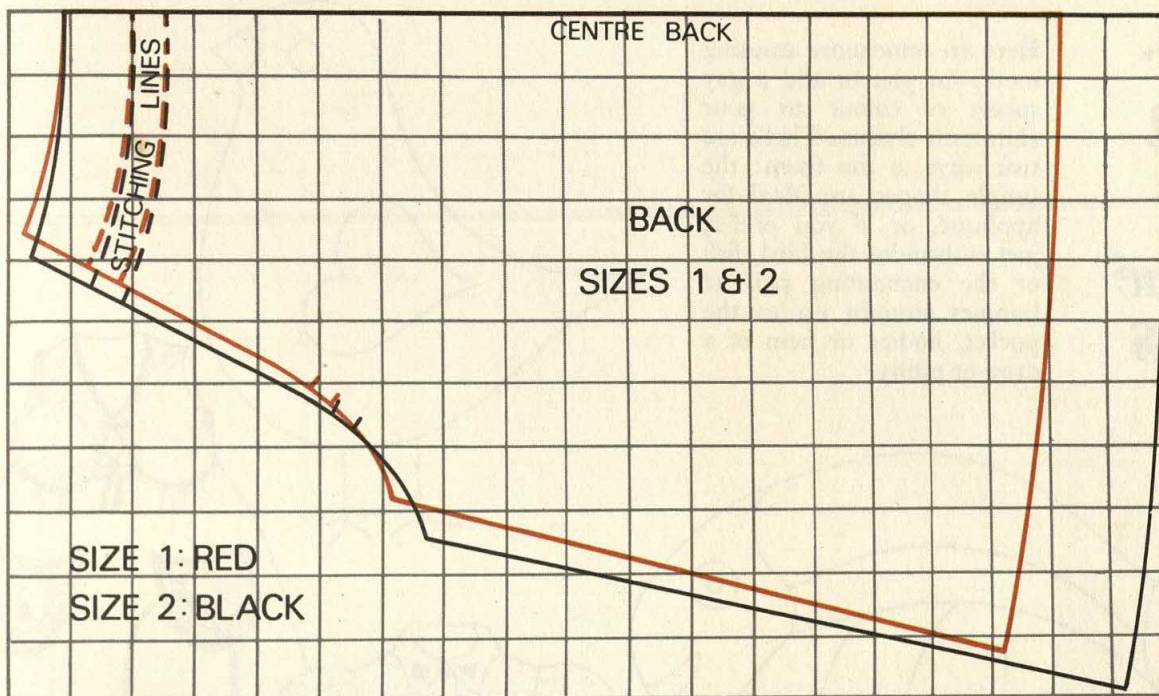For the Back cut a piece 19in by 11in.

For the sleeve cut a piece 17in by 11in.

For the facing cut a piece 13in by 10in.

If you are using brown paper, you'll find it easier to plot the pattern if you draw up all the pieces into 1 inch squares. Do make sure though that you draw the lines very carefully and absolutely straight or the pattern will not be accurate.

To make the pattern for size 2, copy it to scale from the graphs, using the outer solid black lines.

To make the pattern for size 1, copy to scale from graphs, using the solid red lines, except where black and red lines merge.

CENTRE BACK

BACK

SIZES 1 & 2

STITCHING LINES

SIZE 1: RED

SIZE 2: BLACK

STITCHING LINES

SLEEVE

SIZES 1 & 2

NECK FACING

SIZES 1 & 2

CENTRE BACK

CENTRE FRONT

Junior fashion flair

Appliqué animals

Here are some more amusing motifs for you to add a gay splash of colour to your children's clothes. There are two ways to use them: the simple shapes are ideal for appliqué, or, if you prefer, just embroider the bird, fish or the enchanting pair of bunnies straight on to the pocket, bodice or hem of a dress or pinny.